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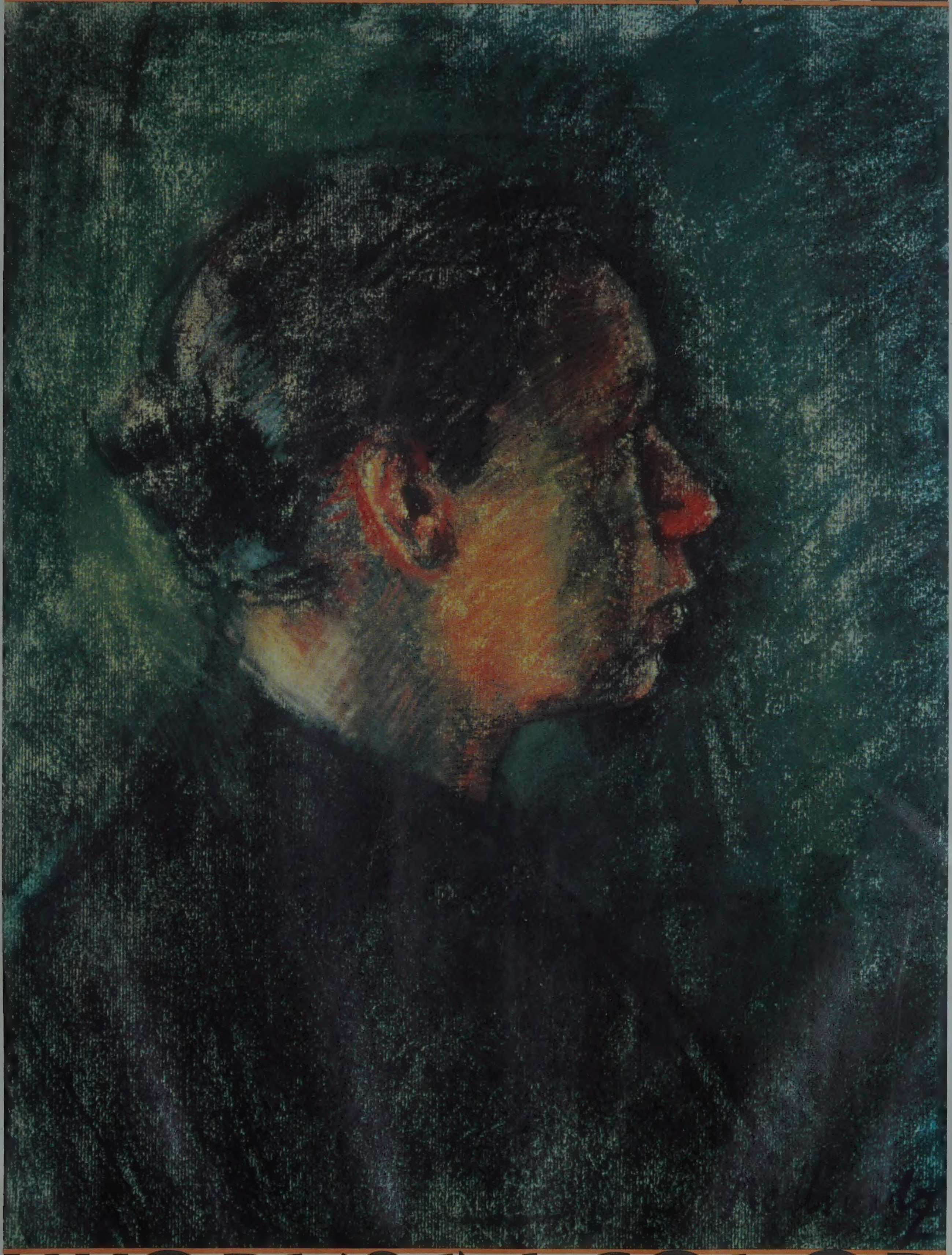
KÄTHE KOLLWITZ



WORKS IN COLOR

FPT $49.95

Käthe Kollwitz's extraordinary prints, posters, and drawings are already celebrated throughout the world—indeed, they have won her a reputation as, in the words of the *Christian Science Monitor,* "almost certainly [the twentieth century's] one truly great woman artist." Yet, remarkably, her exquisite color works have long been neglected. Now for the first time her admirers will have the chance to enjoy them in book form. Most of the color prints and drawings, water colors, oil paintings, and pastels included here have never before been reproduced in their original colors. They show us a familiar genius in a whole new light.

Throughout her career Kollwitz created images that speak powerfully and directly of universal themes, from the joys of mother love to the miseries of war and poverty. In her color work these themes reappear with all the intensity that characterizes the best of Kollwitz. Color studies and variants of works already well known in black and white give us a vivid sense of how the artist worked and her vision evolved—especially since many of the black-and-white versions are included for comparison. And a surprising sensuality and lyricism emerge in some of these pictures, perhaps most of all in the luminous early nudes.

Tom Fecht's introduction offers a fascinating overview of Kollwitz's color works and their relationship to the rest of her art, and suggests how they came to be overlooked for so long. The biographical outline, the notes on the plates, and the bibliography help to make this book as informative as it is beautiful.

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AN APPEAL

The present volume contains the works in color known to the editor at the completion of his manuscript, 30 October 1987. In his search for all available source material for a further study, the editor requests information and support in locating the documented works in color by Käthe Kollwitz listed below (which, therefore, it has not been possible to reproduce in color in this volume). In addition, the existence of other hitherto unknown or long-unrecognized paintings, drawings, and prints in color can be assumed. Such works are most likely to be dated between 1883 and ca. 1910 (in exceptional cases somewhat later); up to the year 1891 they would have been signed or inscribed with the maiden name of the artist, Käthe Schmidt. It is unlikely that any paintings were done after 1892, and most of those that still exist are probably not signed. To the extent that the titles or themes of those works are known from the literature, they have been listed on page 103 (paintings *I–XIII;* paintings *VI–IX* are already known, and color reproductions of them may be referred to, plates *2–5*). Information will be gratefully received at the address of the German publisher: Elefanten Press Verlag, Postfach 30 30 80, 1000 Berlin 30, Federal Republic of Germany.

The locations of the following works are being sought:
***23, **24, **40, **58, **65, **103, **114, **121.* Also sought are other states or versions of ***34, **36, **40, **103.*

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KÄTHE KOLLWITZ:
WORKS IN COLOR

Edited and with an Introduction by Tom Fecht

Translated by A. S. Wensinger and R. H. Wood

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INTRODUCTION

The name Käthe Kollwitz rarely evokes in our minds any association with works in color. Especially since 1945, the way in which her work has been treated has prevented a truly unbiased, impartial acquaintance with the most celebrated of all German women artists. As a result, her work in color has been all but forgotten.

With very few exceptions, the paintings, drawings, and prints in this volume are reproduced in their original colors for the first time. They belong to a considerable body of work whose thematic as well as formal and aesthetic dimensions have long been undervalued.[1] Although we know many details about the artist's youth and education from her diaries and other autobiographical writings, the early painting of Käthe Schmidt between the years 1883 and 1892 is practically unknown. Many of what Kollwitz, in her book *Rückblick auf frühere Zeit (Looking Back),* called her early "genre pictures" have been either lost, or destroyed.[2] By contrast, her graphic work and drawings done between 1888 and 1945 are thoroughly documented. The two catalogues raisonnés[3] together with more recent discoveries include about 1,370 drawings, sketches, and study sheets as well as 267 etchings, lithographs, and woodcuts, some in as many as fifteen distinct versions. Yet during the years up to 1910 she created—in chalk, charcoal, and ink—finished self-portraits, nudes, and detailed drawings which once seen in the original, stand out in sharp contrast to our ingrained notion of her exclusively black-and-white imagery. Another aspect of Kollwitz's work in color is her studies for prints; for example, the numerous depictions of women for such plates as *Aufruhr (Uprising)* and the two familiar graphic series, *Ein Weberaufstand (A Weavers' Rebellion)* and *Bauernkrieg (The Peasants' War)*. Moreover, approximately twenty-five percent of her graphic work produced up to about 1910 can be counted as belonging to the work in color.

The fact that these works are in color is nothing new in itself. Precisely because they are exceptions to the black-and-white "rule," they have been expressly mentioned as such and described in detail in earlier catalogues (though here we have had to make certain emendations even in these descriptions).[4] We find, for example, references to "colored chalk" or "brown, blue, and green pastel," as in the drawing for the *Pieta* (*110*)[5]. But—and this is what is decisive—what one sees reproduced is shown in black and white. Under the rubric "Kollwitz" there has been no opportunity for us to develop a "color imagination," so to speak, when envisaging her work. This way of reading the oeuvre —it is literally a reading-past, a skipping-over—has been conditioned by the history of the reception of the artist, and it relates to our coming to terms with those crucial twelve years in our larger history, 1933–1945. As a result of the historically understandable (if not always necessary) emphasis on the political and moral aspects of Kollwitz's work, an entire period in her life and work has been relegated to the background. Moreover, our awareness of and sensitivity to color in her drawings and prints has, in the process, also been nearly obliterated.

Thus it was not until (quite literally by accident) we cast our eyes on the widely scattered originals of some of these familiar materials that our curiosity was aroused and a systematic investigation begun. To be sure, the location of a substantial number of paintings, drawings, and prints has yet to be determined. The existence of other hitherto undiscovered works in color must also be assumed.[6] Unfortunately, a crucial group of drawings and the plates for many graphic works were consumed on 28 November 1943 in a fire following a bombing raid on Berlin. After having abandoned her studio on Klosterstrasse, Käthe Kollwitz was then working in the living room of the house at 25 Weissenburgerstrasse. The 76-year-old artist managed to roll up and take with her to the air-raid shelter several works—and these were saved despite the smears and scratches they naturally suffered. Only a few other works could be rescued from the ruins of the house. A further group of works was eventually scattered throughout the world along with their refugee owners, who were fleeing the terror of the Nazi regime. A number of these emigrants wished, of course, to have nothing to do with Germany after the war. One of the greatest of such private collections was eventually auctioned in Hamburg in 1967—that of Salman Schocken, who had emigrated to Palestine in 1932. Like many other private collectors, Schocken had been a frequent visitor to Kollwitz's studio and had thus been able to obtain from the artist unique sheets, studies, and prints in various states that she had colored by hand.[7] The heirs of such collectors have, in some cases, no conception of what their legacies contain. Much has probably been casually put aside or placed somewhere on deposit and half-forgotten. Some has found its way back to the international art market, often undocumented. It is by no means impossible that early paintings signed "Käthe Schmidt" hang unrecognized somewhere in museums. Attempts to do research at registry offices, in archives, and in the files of art dealers come up against problems more serious than coping with regulations regarding confidentiality. Just when it seems that one is on the brink of a discovery resulting from a combination of coincidence, timing, and luck, everything evaporates again, often thanks to the laws dealing with ownership taxes on works of art.

A glance at the Biographical Outline (p.105) reveals that most of Kollwitz's works in color were produced before 1910. After that the use of color in any medium is a rare exception.[8] Her involvement with sculpture likewise dates from around 1910. And that same year also marks the beginning of a new period that would prove significant for the reception of her work after her death in 1945. Despite the fact that neither in her work nor in her personal life are there obvious sudden ruptures of dramatic breaks, we can nevertheless confidently speak of an early "rebellious" phase which begins to be replaced by a "melancholy" period about 1910.[9] In her book *Looking Back,* the artist writes, "The decade between the time I was thirty and forty was a very happy one in every respect." Her work from this period, however, has been only very selectively acknowledged in the postwar critical reception of her work. During the decade in question, that "sour Käthe"—as George Grosz called her in a 1948 letter to Walter Mehring—was in fact a passionate woman, deeply in love, rebellious and life-affirming. She was unquestionably someone who, through her work, carried out active and committed resistance to the destructive social conditions of the period; but she was likewise someone who, in every sense, lived out the contradictions of her time. In so doing, she also discovered beauty and, above all, an artistically productive world of feeling in which her capacity for compassion and grief are but two of many emotions.

The picture of the artist's personality that has emerged thus far in published excerpts from her autobiographical writings has always been richer and more complex than what we have been able to gather from the necessarily selective commentaries about her as an artist. It has always been obvious that her biography leaves a more "youthful" and vital impression than the progressively "heavier" thematic and stylistic burden of her work. Besides the 1923 *Erinnerungen (Memoirs)* and the often-cited *Looking Back* of 1941, the ten thick notebooks bound in oilcloth, the irregular entries in her diaries between 1908 and 1943, and her numerous letters have provided an indispensable source for a quite different understanding of Kollwitz's art. Future publication of the complete source material promises much in this regard.[10]

It is customary for a monograph such as this to divide the life's work into distinct phases. Let us then begin the early phase, around 1881, with the 14-year-old Käthe Schmidt, and end it with the completion of her formal training and her final rejection of painting ten years later. The biographical sources[11] contain a clear evaluation of this phase by the artist herself, which suggests that what we should really be speaking about is an orientation phase. This period embraces not only her training in drawing and print-making in Königsberg, but also her involvement with painting and color during her study at the academies for women artists in Berlin and Munich[12]: "Looking through my drawings for the exhibition, I also ran across my very earliest attempts when I was 14 to 17. It seems I still cannot endure my old things. . . . The narrative element is part of me. . . . It is clear where that comes from. At the time, I did not know any other art except the narrative kind and I would not have been interested in any other kind, just as much later I was not interested in any other either. It really was not until after

Munich that my things were no longer so painfully anecdotal. . . . I assert that one has every right to squirm when confronted with one's youthful work. One's shortcomings are not yet made up for by any real ability; in all their naiveté they lie there, sprawled out and self-satisfied." Her assessment of her earliest documented oil canvas, done in 1883, is even more outspoken. Asked by her niece Paula Kache to add her signature to the unsigned work, she writes, "I shall not put my name to such kitsch."[13] Referring in her *Looking Back* to a period seven years after the date of this picture, she speaks of certain "genre pictures sold" which enabled her to rent a studio in Königsberg in 1890; one of them was an attempt to "put on canvas the scene from *Germinal*."[14] The quality of these unknown and presumably lost paintings corresponds very likely to that of the four extant related works illustrated here (*2–5*). While still in Königsberg she must also have done portraits in color of members of the Schmidt, Rupp, and Hofferichter families, along with the documented likenesses of her father (*see* ****133*), her brother Conrad (***134*) and her sister Lina, also called Lise or Lusch (***X;* perhaps also *6*).[15] Young Käthe Schmidt was repeatedly asked by her family to do genre pictures, an example of which is the painting *Before the Ball* (***V*). Its purchaser immediately asked for a companion piece to be called "After the Ball," but in vain. (The commission was passed on to another painter, whose name, incidentally, was also Schmidt.)

Käthe Kollwitz's great and unique gift for drawing was discovered early by her teacher Karl Stauffer-Bern at the Women Artists' School, the *Künstlerinnenschule,* in Berlin. She herself wrote, "His teaching was very valuable for my future development. I wanted to paint, but he urged me again and again to return to my drawing." The instruction of another of her teachers, Ludwig Herterich at the women's art academy in Munich, struck her as "mannered. . . . His outspokenly coloristic type of art was foreign to my sensibility, to my own way of seeing colors. I devised a trick in order to join the ranks of the more esteemed members of my class: I simply painted the way I knew he wanted me to paint." Nevertheless, the first work of hers that was "recognized" was a drawing, one based on the theme *A Fight,* a scene from *Germinal* (*42*). "For the first time I felt that I was accorded recognition on the path I was taking. Great perspectives opened themselves to my imagination. That night I did not sleep, from a mixture of joy and excitement about the future. Yet I did not make progress in my painting class. . . . My control over the use of color went no further. By chance I read Klinger's brochure *Malerei und Ziechung* (Painting and Drawing). It was then that I realized I was not a painter at all."[16] The very first sentences of Klinger's 1891 booklet must have had the motivating force of a mill stream on the wheel of the 24-year-old woman's ambition. As early as 1884, when she had first seen Klinger's series of prints *Ein Leben* (*A Life*) in Berlin, she had been much impressed, and later recalled, "It was the first thing of his that I ever saw, and it excited me enormously."[17] Here are the decisive passages from Klinger's text: "Every cultivated language subsumes the various means of artistic representation in color—oil, fresco, gouache, watercolor, pastel—under the precise designation 'painting.' For works of art that confine themselves to the monochromatic representation of light, shadow, and form, however, there is no precise collective term. Whoever studies the principles underlying the fine arts more closely will soon sense that drawing, and, to an even greater degree, engraving, etching, woodcut, and lithography—all of them authentic means of expression—stand utterly opposed to the aesthetics of painting, without in any way forfeiting their validity as artistic media. . . . In the case of works produced in these media, it is a question of a special kind of art, one which lays claim to its own aesthetic and its own artistic concerns. . . . A drawing done in preparation for a painting fulfills its necessary function as a study. But that which I should like to call the art of the drawing implement [*die Griffelkunst*] has been created out of an inner necessity, a necessity that would lose its passion and freedom in any other medium. I can imagine with pleasure an artist devoting his life to the creation of graphic works of this type without his personality appearing in any sense diminished when compared with painters or with any other artists. He is the creator of authentic works of art that can be made precisely in this way and in no other."[18]

Käthe Kollwitz's recognition and the "joyful anticipation" of the future she experienced in connection with her drawing for *Germinal* must have been lastingly sustained by such words, for Klinger makes short shrift of the prejudice, current at the turn of the century, that painting and color are worth more than what he defined as "the art of the drawing implement."[19] Later in Klinger's 1891 brochure he makes a point not only of the economic advantages of this art which can "nourish [its practitioner] more easily," but also of its social function, something soon to be decisive for Kollwitz. As a socially conscious artist she approached her public—which partly from a sense of real enjoyment, partly from social awareness, felt the desire and the need, but did not have the means, to own original works of art—with far more than the "relatively modest talent of the engraver."[20]

With her whole personality and all her creative gifts, Kollwitz stood for popular art in its best sense. The decisiveness of this self-assertion, especially for a woman artist, is shown clearly by the fact that women at that time were almost never admitted to a course of higher study, let alone to apprenticeship at academies of art; she was forced to assert herself both as a woman and as an "artist of the drawing implement," and beyond that, to fulfill the normal expectations of her role in a bourgeois marriage.

We can appreciate the further and utterly decisive insight Kollwitz must have made in reading the following passages in Klinger: "We must not suppose for an instant that Dürer could possibly have engraved his works onto the metal plate without some notion of color! Probably no one in the world is capable of detaching himself from a sense of the unity of all the things that nature brings forth and of which color is an inseparable element. Rather, Dürer was led by his perceptions into a world more colorful perhaps than the actual world around us. Yet the colors of that world are so changing, . . . so bound up with the transformations of the imagination, that even though he may have seen them with his inner eye, the mechanical means at his disposal would have been insufficient to enable him to seize hold of them. The outer form, the power to shape, and the mood were within his grasp. But if he had resorted to the use of the colors he had at his command, he would surely have reduced the image in his mind and brought it back down to the level of this real world of ours. It was precisely this, however, that he overcame. . . . Dürer often wants to remind us of color, but he does not want literally to translate it for us. He knows that actual color would destroy that world of the mind and spirit which, of all the arts, only drawing shares with Art and Poetry."[21]

The history of Käthe Kollwitz's confrontation with color begins to take shape here, and can be traced in the following years with ever clearer outlines—from her numerous self-portraits and her portrayals of women, through her drawings of nudes, her insignificant experiments in the Jugendstil manner and her renditions of historical events, down to the great cycles *A Weavers' Rebellion* and *The Peasants' War.* Concurrent with her abandonment of the bourgeois concept of beauty[22] there is evident here a parallel and progressive transition from thermal and atmospheric gradations of color toward a reduction and concentration within a scale of grays. This process continues into her later years, but comes to a temporary halt about 1910, when she was becoming involved with sculpture, as well as reacting to the gradual experience of aging.

The process can be followed in detail by studying her self-portraits. Her uncompromising rigor in capturing her own reflection and its anatomical, physiological, and psychological variations is attested to in the portraits, as well as in her diary entries. In the case of her *Selbstbildnis en face (Self-Portrait, Full Face)* of about 1900 (*1*) there is a detail that, precisely because of this discipline, literally disappears from the frame: her own right hand, the one that was forever drawing the head and body attached to it. (That it was constantly "on duty," can be inferred from the three photographs of the artist at work, **130–*132*). Exactly as in the case of the *Selbstbildnis am Fenster (Self-Portrait at the Window)* (*12*), the hand here was evidently added on later. This has nothing to do with any inability to draw hands; that is something she was able to do nearly from the beginning (**28*). Rather, it is a matter of logical consistency that in all subsequent self-portraits she leaves out the hand she cannot see while she is at work rendering her own image (*7–25, 126, 128, 129*). This resolutely honest method of working from the model just as it is seen is reflected in hundreds of study sketches.

Not until about 1910 does she begin to make a conscious change in the use to which she puts her studies from the living model. Although, in fact, she never abandoned such studies entirely, she nevertheless notes this change in her method of artistic creation in a 1919 diary entry. It is crucial for our further analysis: "I ought to return again to basing my work on studies from nature, for nature inspires precisely because it is not schematic. And then, I should give myself more time. Earlier, I was capable of spending months on a single large etching. Now I want to rush through a lithograph in three days. The worst of it is that my imagination sickens so easily. It's like an upset stomach. Scarcely have I begun to eat, when I shove the plate away again. It is just like my work: scarcely have I begun, when I realize that the next steps hold no excitement for me any longer. A feeling of nausea and impatience takes over, and I give up."[23]

Käthe Kollwitz's self-portraits have been assigned a special place not only in the history of art, but also within her own oeuvre. Without exception, including even the very last of them, they were taken from life, from the study of her own reflection in a mirror. It is thus clear that there is no automatic connection between the abandonment of her studies from nature and the obvious reduction in her use of the color spectrum around 1910. Instead, there was a change in the relationship between the colors in which she sees nature and the mood in which she perceives the world on the one hand, and the intensification and compression of her perception and mood within the work of art on the other. As part of this equation we must omit neither her ability, developed over a period of thirty years, to express the most exact thematic or experiential nuances by means of subtle gradations of "only" one color nor, of course, the reciprocal relationship between such an artistic-aesthetic stance and the content of the works themselves.

From 1898 to 1903 she produced a wide range of female nudes (*33–36*) and portraits (*38–**40*), works in which the tentative influence of the Jugendstil can at times be easily detected—even in the way she used a stylized double monogram as a signature. An example of this is *Frau mit Orange (Woman with an Orange) of 1901* (*37*); another from the same year is *Vorstadt (City Outskirts)* (*61*). Between 1903 and 1905 she did a series of unusually lively female portraits, such as the relatively well-known color lithograph *Brustbild einer Arbeiterfrau mit blauem Tuch (Half-length Portrait of a Working-Class Women with a Blue Shawl)* (*45*) and a group of less familiar pastel drawings (*48, 49, 55, **58*). These works, together with prints of women workers (**44, *50–*54, 56, *57, *59*), as well as the watercolor *Heimkehrende Arbeiter am Lehrter Bahnhof (Workers at the Lehrter Station on Their Way Home)* (*60*), *Vorstadt (City Outskirts)* (*61*), and *Hamburger Kneipe (Hamburg Tavern)* (**76, 77*), give us a strong indication of why Käthe Kollwitz says she "chose almost exclusively themes from workers' lives" from now on: "Because the motifs I was able to select from this milieu offered me, in a simple and forthright way, what I discovered to be beautiful. . . . People from the bourgeois sphere were altogether without appeal or interest. All middle-class life seemed pedantic to me. On the other hand, I felt the proletariat had guts. It was not until much later, . . . when I got to know the women who would come to my husband for help, and incidentally also to me, that I was powerfully moved by the fate of the proletariat and everything connected with its way of life. Perennial problems such as prostitution and unemployment disturbed and then tormented me and became much of the reason behind my compulsion to depict the lot of the lower class. In portraying it over and over again, I was provided with a safety valve, that is, with a capacity for enduring life. . . . But what I would like to emphasize once more is that compassion and commiseration were at first of very little importance in attracting me to the representation of proletarian life; what mattered was simply that I found it beautiful. As Zola, or somebody, once said: 'Le beau c'est le laid.' "[24]

Typical of Kollwitz's energetic life in the years up to 1910 is her year-long stay in Florence in 1907, when she was a fellow at the Villa Romana. She seldom used the studio put at her disposal there. Instead, she preferred adventures like the journey on foot to Rome undertaken with her Englishwoman friend Stan Harding-Krayl and accompanied by a "bocca nera," the revolver Stan carried for protection against highwaymen. A different sort of excursion, but likewise a formative influence on her work, was her long visit to Paris in 1904. Staying there without husband and child, her purpose was to "learn all I can about the basics of sculpture" at the Académie Julian. Armed with Hugo von Tschudi's letter of introduction, she visited Rodin in his atelier and also showed him her etchings. Among others, she met Théophil Steinlin, the philosopher Simmel, and the art critic Wilhelm Uhde. He and the Russian anarchist Alexandra Kalmikov won her over by taking her with them "into the low-ceilinged cellars of Les Halles, covered with wild graffiti and still harboring a truly dangerous sort of criminal underworld, with whose members, however, we got along famously and who provided Käthe Kollwitz a good deal of artistic inspiration."[25] She herself wrote in *Looking Back*, "Paris enchanted me. . . . I spent the afternoons and evenings in the enthralling museums of the city and in the cellars around the great marketplace or at the dance bars of Montmartre or in the Bal Bullier." These months clearly provided much pleasure for the 37-year-old artist. The drawing *Pariser Kellerlokal (Cellar Tavern, Paris)* (*68*) is among the most colorful of any of her works.

Her sketches from this period also document the lovers of the city (**71, 72*) and their influence very possibly lingers on in her 1909–1910 portrayals of lovers (**73–*75*). Moreover, the erotic drawings made about this same time and referred to in the diaries as "Sekreta" (**30–*32*),[26] although they surely have no direct connection with the Paris days, nevertheless demonstrate something important about this entire period that is often neglected in modern commentaries. Her diary entry for March 1914 reads: "My caution in matters of the heart lasted up till the time of the Monatshefte Ball. There I was kissed and I kissed back. It turned me completely inside out. I realize that I still have a healthy amount of sensuality in me, but also that it has to be with someone new for a change. Always [making love with] the same man, whose slightest nuance is already so familiar, . . . that simply can no longer arouse one's somewhat lazy appetite. One must be served something altogether different in order to renew it. And because that is not likely to happen, one prefers simply to go without the food. One is just not all that hungry any longer."[27]

In the complex transformation of Kollwitz's art from color to the monochrome scale of blacks and grays, the crucial catalyst was her graphic works, her prints. What we have in the majority of the lithographs and etchings is by no means a simple matter of black on white, or to be more exact, of saturated black on white. Many of the images described in detail by August Klipstein in his 1955 catalogue raisonné are printed in a reddish brown or a true brown. Nor are dark violet, brown-black, or green-black by any means unusual. In addition, many prints are on very differently colored and manufactured papers (e.g., *13, 17, 18, *44, *54, 61, 111, 112*). In some other cases, a subtle layer of color was first rolled onto thin Japan paper and then overprinted (e.g., *37, 94*). The examples of these techniques as illustrated in this volume demonstrate the vastly greater capacity for nuance of colored inks and papers as opposed to the black and white of the reproductions printed here for reference purposes.[28] Both in the women's portraits (**44, *50–*54, *57, *59*) and even more so in the prints of historical scenes such as *La Carmagnole* (**43*), in the illustrations to the Gretchen tragedy in *Faust* (*82, 83*), and finally in the two great cycles *A Weavers' Rebellion* (*78–81*) and *The Peasants' War* (**90–107*), this transformation of color can be followed—from a highly differentiated and at first polychromatic scale of tonal values with a rich gradation in the saturation of the inks used, to a monochrome scale of color temperatures from light to dark.

The explosive force of the *Weavers' Rebellion* cycle (1893–1898) comes principally from the story it has to tell, its narrative content. A glance at the Biographical Outlines (p.105) shows the chronological bunching of works in color and reveals how little polychromatic work Kollwitz did before 1899. Nevertheless, a color study (*78*) for *Not (Poverty)* (**80*), which was to have been plate 1 of the *Weavers' Rebellion* cycle (a study entitled *Mann hinter einem Tisch stehend, auf dem eine Kerze brennt [Man Standing Behind a Table]*), gives us a good insight into her method of working. The violet background contrasts with the brown-red of the hard shadow surrounding the figure. Her intent becomes immediately clear in the later monochrome print version. The man stands in the extreme rear corner of the room, which is also the point of greatest depth of color. The effect thus achieved depends, among other things, on the simple physiological fact that as color temperatures vary, our eyes perceive focal points at varying distances from the surface of the cornea. These distances are intrinsically connected with the composition of the lightwave—with the amplitude, or rate of oscillation—of the various colors. Certain colors and points on the scale of brightness are always close and toward the foreground, others are seen as more distant and receding into the background.

This optical manipulation, produced through a simple process of overpainting, led early on to some fairly simplistic comparisons with Rembrandt's graphic work. It is not until we get to the studies for *Uprising* of 1899 that we really see Kollwitz's characteristic way of dealing with the meaning of colors in her graphic work (*87–89*). The experiment with color that begins with the almost literally incendiary and frantically reworked study, ends with the monochromatic version seen in its fifth state. However, the impact of the color red, still used as late as the third state, has not diminished. The symbolic figure of the woman carries forth the spirit of rebellion in her burning torch, as she marches alongside the rebels seen in the shadow cast by the licking flames. Even without color the message is clear: things are burning. Later Käthe Kollwitz will again take up the symbolic use of color, in the 1913 print *Märzfriedhof (March Cemetery: Mourning the Dead of the 1848 Revolution)* (*122*) and in a 1919 color drawing of *Karl Liebknecht auf dem Totenbett (Karl Liebknecht on His Deathbed)* (*123*). Both works have in common the symbolic function of color; both are also partial exceptions to her abandonment of the use of color since about 1910—partial because the final versions of both works as prints are in black and white. The famous *Gedenkblatt Für Karl Liebknecht (In Memoriam, Karl Liebknecht)* appeared in 1920 as a woodcut.[29]

Between 1902 and 1908 Kollwitz completed the seven-part cycle *The Peasants' War* in which the full spectrum of her use of color in prints is revealed. In particular we should point out the oil sketch in color and a rejected variant of *Die Pflüger (The Plowers)* (see *92–94*), as well as *Bewaffnung in einem Gewölbe (Seizing Arms)* (*97–99*). Much can be learned about her method of shading by studying the color reworkings of *Inspiration* (**95*) and *Frau mit der Sense (Woman with a Scythe)* (**96*) or *Die Gefangenen (The Prisoners)* (**105, *106*); here Kollwitz's way of perceiving light and dark values can easily be reconstructed. The Dresden copy of sheet 6 in the series *Schlachtfeld (After the Battle)* (*107*) and its studies (**100, 102, 104*) are splendid demonstrations of the way she used intensifying coloristic effects in her graphic work—something that can be seen also in the thematically related prints *Frau mit totem Kind (Woman with Dead Child)* and *Pietà* (**108–*115*). We find in these works the aesthetic and thematic expression of her demystification of the traditional reservoir of images and use of color, to set alongside her written formulation of her reasons for rejecting the bourgeois concept of beauty.[30] In *Uprising* the peasants are setting fire to a castle, the hateful symbol of centuries of feudal oppression; a woman embodies this theme. In *The Peasants' War* the figure known as *Black Anna (Die Schwarze Anna)* gives the signal for the rebellion against the allegedly divine social order, and changes the course of history. In the *Pietà* and *In Memoriam, Karl Liebknecht* the biblical and religious implications are obvious: the iconography of the Lamentation, the Mother of Sorrows, and the sacrificial death of the Savior is newly conceived and recast. This is all part of the so-called anachronism of Käthe Kollwitz that has guaranteed her a special place in art history. It has also been the springboard for the often contradictory commentary on and interpretations of her life and work.

Until the final refinement of her own artistic language, around 1910, color remains in many ways a sort of "musical" phenomenon with her, an approach that returns again in the second major phase of her productive life in her confrontation with sculpture, and which is connected with her longing for a universal language of art. In her struggle to transform her "underlying sense of the full life without which there is no life at all"[31] into something tangible and effective, her goal is, as she says, to "express the ultimate." Here it is less a matter of "the intensification of the effect (although it, too, is of great importance) than of the continuity of emotion in all those things that are inexpressible by any other means."[32] In November 1917 Käthe Kollwitz noted in her diary: "I've written that music and poetry can express ultimate things. Then there are a few paintings, too. Florence, early Italian sculpture, the early Greeks, some things of Michelangelo. But in modern times? Everything terribly barren. Where is there any mystery left? My own work. It is as if I were standing before the door to my own self. If there is really nothing else behind it, then the whole thing is worth nothing at all. There is no mystery in me, either. Rodin? Yes, wonderful. *The Prayer*. But isn't he also too obvious? What I can sense dimly now is the symbolism of art. How can I possibly have been satisfied with all those earlier things!"[33]

Now might be the time to investigate an interesting and extraordinarily complex theoretical aspect of Kollwitz's use of color, and also to locate on the empirical plane an experimental field for the reeducation of our own color perceptions. The boundaries of a purely phenomenological-philosophical treatment of the problem have already been demonstrated in Ludwig Wittgenstein's *Bemerkungen über die Farbe (Remarks on Color):* "I doubt that Goethe's remarks about the characteristics of colors could be of any use to a painter—scarcely even to a decorator."[34] Incidentally, Kollwitz read practically all of Goethe, "except for his scientific writings," to which his *Theory of Color* belongs. "I left that out; the only Goethe that ever existed for me was the poet."[35]

Putting aside the relatively small editions and limited circulation of her original prints, the work of Käthe Kollwitz has been, almost without exception, popularized through black-and-white reproduction.[36] Not only was her work made famous early on through the monochrome reproduction of the *Weavers' Rebellion* cycle, but both contextually and thematically it was also indelibly associated with the genre we might call "social protest in black and white." In a diary entry of 1 July 1918, Kollwitz describes in retrospect that "happy decade" which has been so neglected in subsequent writing about her and her work. She points directly to that break in her life that occurred about 1910, and to the period that followed, and which has proved to be so decisive in forming our post–World War II picture of her life and works: "How strong my life was in its passion, in its vital energy, in pain and in joy. At that time I was truly battling in the sunlight. . . . Then came the gradual process of growing old. Then came the war. Peter's sacrifice. My sacrifice of Peter. His death. First he fell in battle, and then I did. . . . I walk in half-darkness, there is seldom a star, the sun has set, long ago and forever."[37] In 1922 she writes: "Pain is utter darkness."[38] The dramatic break in the style of her work (which becomes irreversible after the death of her son Peter in the war) was described toward the end of the 1970s in one of the many (and progressively more divergent) commentaries on Kollwitz as being a product of the tension between "rebellion and melancholy." Documentation from both her work and her autobiography is cited to support this contention. The break is seen as the end result of a long and smoldering conflict among her roles as wife, mother, and artist: "Her anguish as a mother is too great to be absorbed by her role as the artist (who at this moment must be 'hard'—cannot allow herself to be the mother). The consequence: 'dreadful depression' and 'cessation of all work' (1916)."[39]

By early 1917, in the catalogue for the Paul Cassirer Gallery's one-woman exhibition in honor of her fiftieth birthday, the creative phase we have been discussing here seems already forgotten. In the text by Max Deri, obviously influenced by the experience of the war, we read: "Even the very first works by Käthe Kollwitz dwell in that dark and somber sphere that has remained her creative ambience."[40] Hans Kollwitz, the artist's older son and an active and decisive figure in the history of her critical reception, was eighteen years old in 1910. He speaks of having witnessed his mother's inexorable "plodding toward her grave," and of the artist who, from that time on, was "headed ever downward."[41] Naturally, the memorial ceremonies she conducted in Peter's room and then described in her diary must have left a lasting impression on Hans and consequently on the character he assigned to the latter half of his mother's life. Her death during the very last days of World War II helped to reinforce the picture.

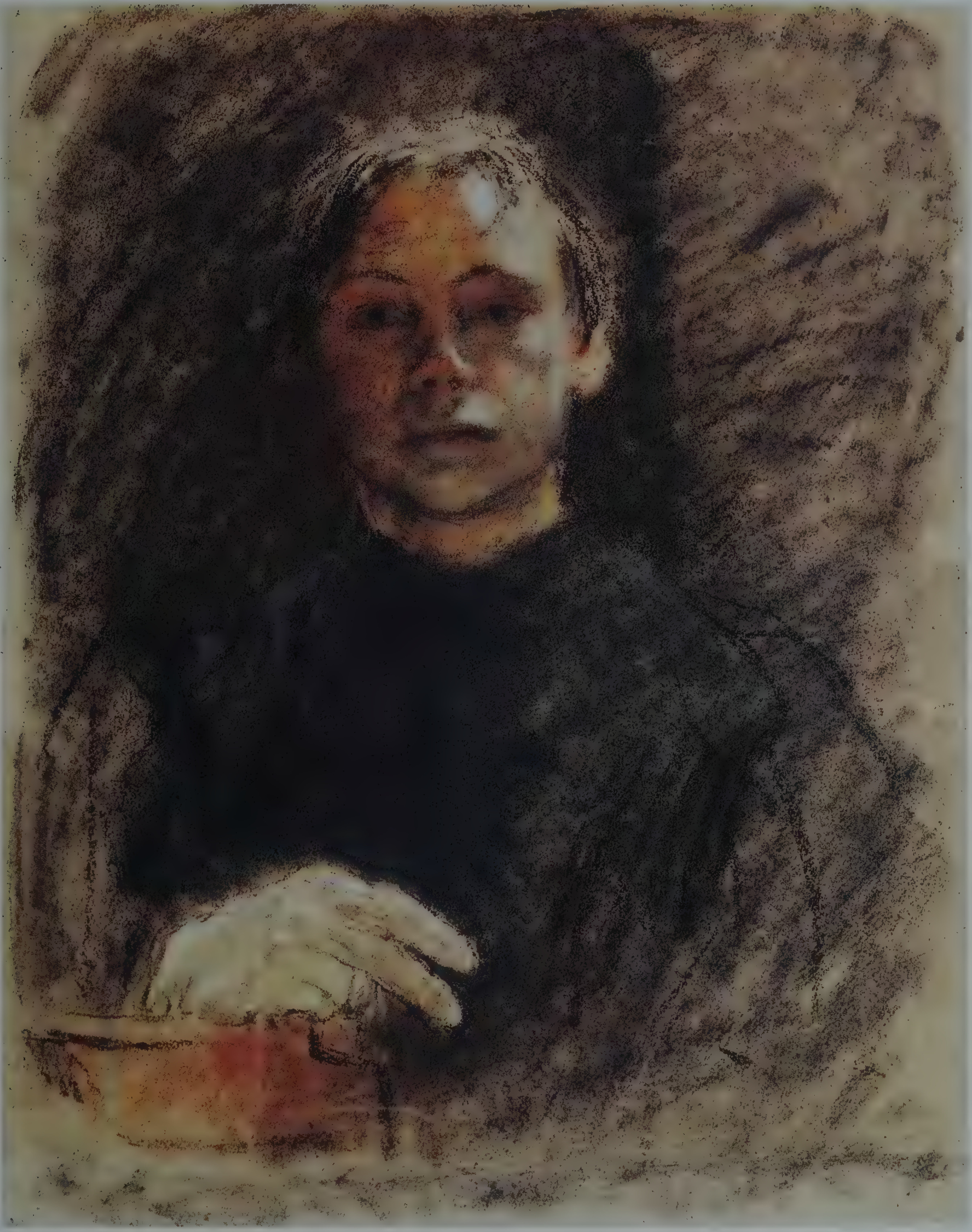
Still, it was not until the post–World War II period that a resolutely gloomy picture of Käthe Kollwitz was actively promoted, if not fixed forever. The motives behind this are many, but most of them are traceable. Earlier, in the anti-Fascist resistance, the mere mention of the name Kollwitz was sufficient to identify potential allies through casual conversation without incriminating oneself. Later she became a symbol of the better Germany that despite all repression never collaborated.

The Gestapo files of the political arm of the Nazi Party's district personnel office are stored in the Berlin Document Center. The files on Käthe Kollwitz, together with a judgment rendered on 14 September 1935 and sent to the "Reichskammer der bildenden Künste" (i.e., the court with jurisdiction over the fine arts) read today like an honor citation: "Since the National Socialist assumption of power, *Volksgenossin* [fellow citizen] K. has not endeavored in any way (not even for the sake of appearances) to accommodate National Socialist interests. She seems so influenced by communist ideas that a sincere conversion is out of the question. In the case of *Volksgenossin* K. there is no guarantee whatsoever that she will declare full allegiance to the National Socialist state. Heil Hitler!"[42]

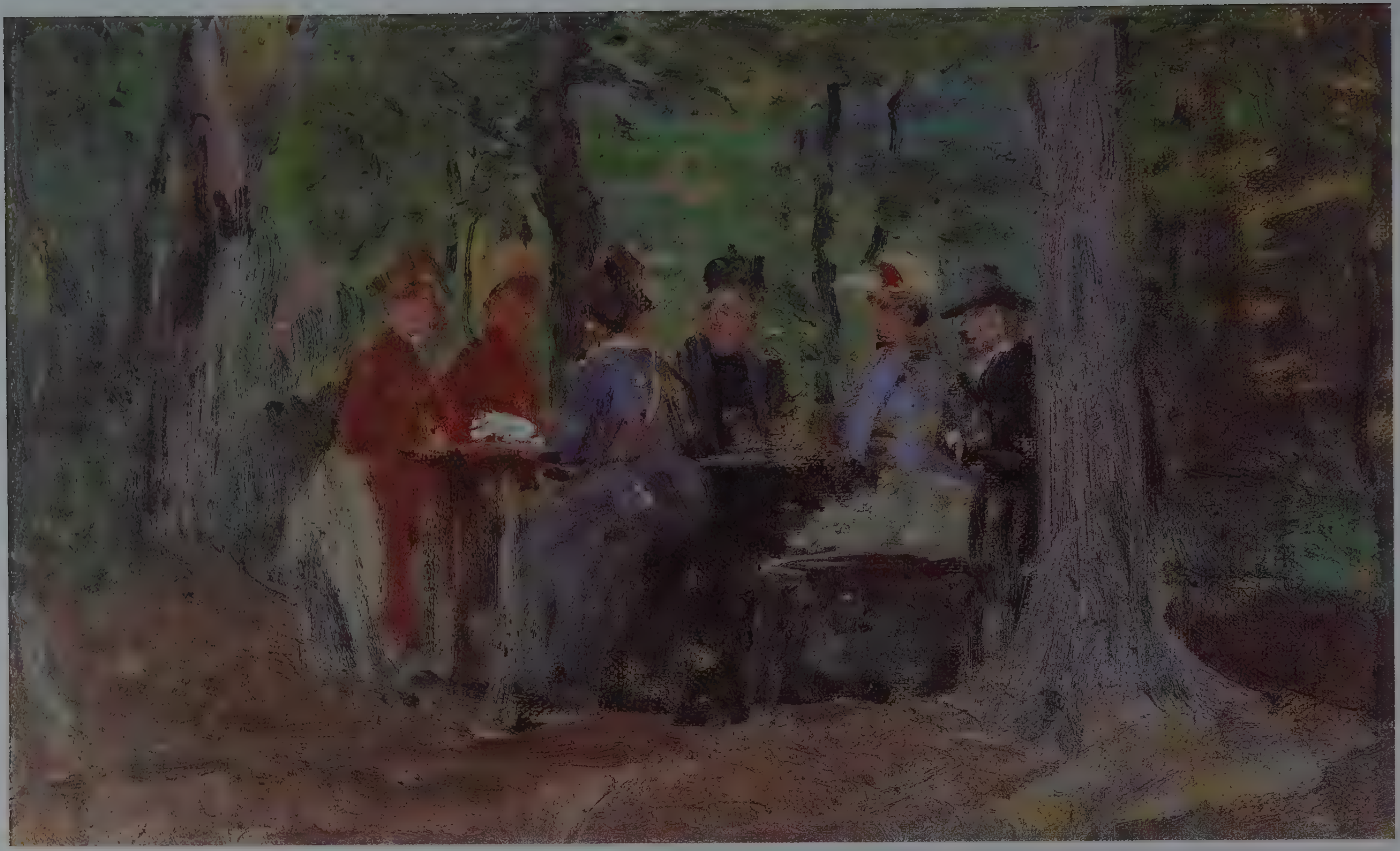
With the rediscovery of its humanistic and cultural legacy, postwar Germany entered a period in which the country's principal energies were directed toward overcoming its national past. To this day, the struggle has lost none of its urgency. Within this context, the import of Käthe Kollwitz's work and her own personal integrity have made her a key figure in modern German history. Her significance as an artist is now international.

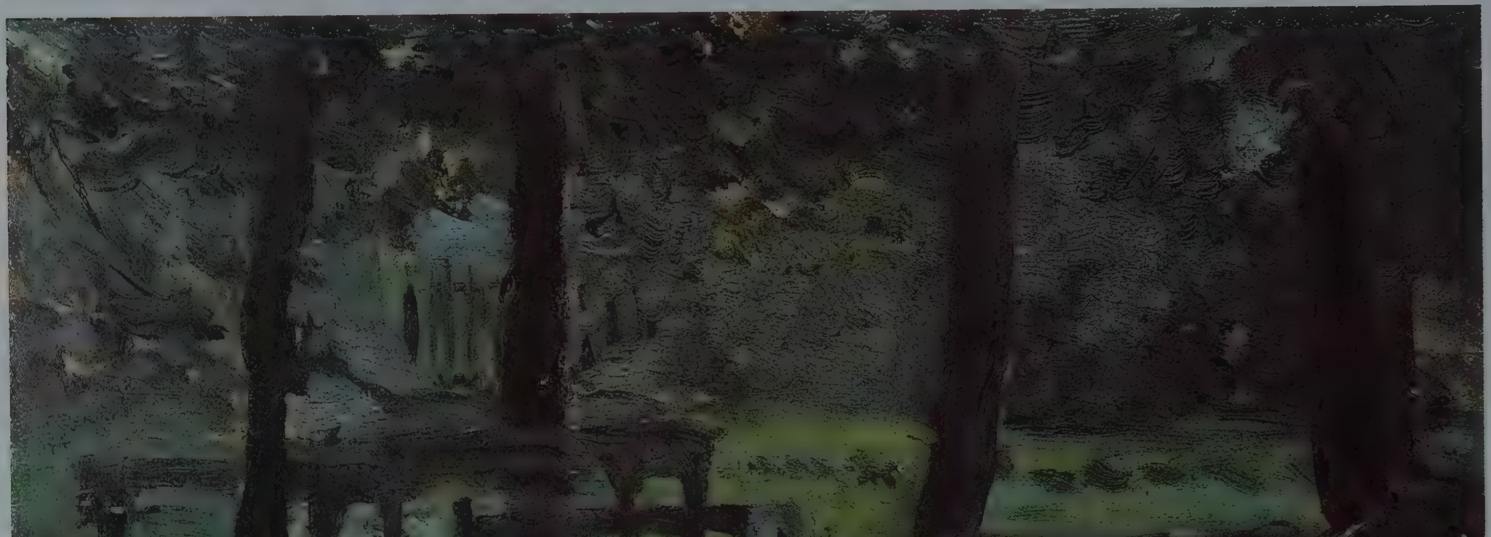
Tom Fecht

NOTES. All references are to the selected bibliography on page 112. Capital letters designate the five bibliographical rubrics, namely, A = Autobiographical documents, B = Catalogues Raisonnés, C = Monographs and Articles, D = Exhibition Catalogues, E = Other Sources. The number following the letter is the item number in that category, followed, in turn, by the page reference. **1.** C 45, p.5. **2.** A 8, p.272, cf. p.103. **3.** B 4 and B 6. **4.** C 47. Emendations of Klipstein with reference to the prints are either taken from this source or are derived from information received from owners. **5.** Italicized numerals in parentheses indicate the number of the illustration. For explanation of asterisks, see Abbreviations, on p.111. **6.** See the appeal of the editor on copyright page and the references on p.103 to known paintings. **7.** Auction at Hauswedel, Hamburg, 5 June 1967. The sale catalogue no. 221 lists 280 items for drawings and prints. **8.** Cf. *122, 123, 128, 129*. **9.** C 45, p.5; cf. note 41. **10.** A 9. **11.** A 1–8. **12.** Cf *2–6, 41, 42*, and p.103. Hereafter quotations are from A 8, pp.284f. **13.** C 47. **14.** A 6, p.20; A 8, p.272. Cf. catalogue entry for *41*. **15.** Should these pictures ever be located, absolute identification will be a difficult task since none of the four extant pictures is signed (*2–5*). **16.** A 8, pp.270ff. **17.** A 8, p.271. **18.** Quoted in E 2, pp.208ff. **19.** The fact that works in color involve the expenditure of more paint and thus more time to apply it results in their being valued more highly. The picture in color, i.e., one that has been "painted," is given, culturally speaking, a higher social rank than the "incomplete" drawing that is frequently considered a mere study for the "true work of art." **20.** Quoted from E 2, p.210. **21.** Ibid. **22.** See note 24. **23.** A 8, p.290. **24.** "Beauty resides within the ugly." A 8, pp.274f. **25.** Cf. Wilhelm Uhde, *Von Bismarck bis Picasso: Erinnerungen und Bekenntnisse* (From Bismark to Picasso: Recollections and Confessions), Zurich, 1938, p.119. Quoted in C 46, p.51. **26.** A 8, pp.296 and 301. Cf. catalogue entry for **30*. **27.** A 8, p.54. **28.** Cf. catalogue entry for **43*. **29.** Cf. the drawings **126, 128, 129* with the woodcut self-portraits; Kl. 201, 202. **30.** Cf. also passages quoted in note 24, above. **31.** A 8, p.31. **32.** E 16. p.16. **33.** A 8, p.286. **34.** E 15 (1979), p.62. no. 90. **35.** A 8, p.374. **36.** E.g., *24 Handzeichnungen in originalgetreuen Wiedergaben*, with a foreword by W. G. Hartmann, Dresden: Emil Richter, 1920. **37.** A 8, p.59. **38.** A 8, p.302. **39.** C 45, p.7. **40.** D 1, n.p. **41.** A 8 (quoted in E 45), p.7. **42.** C 47.

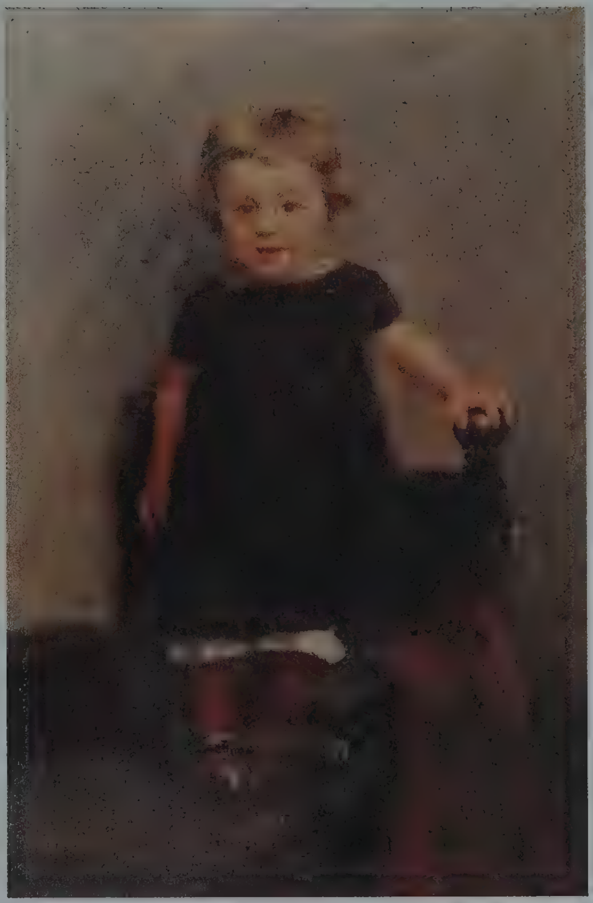


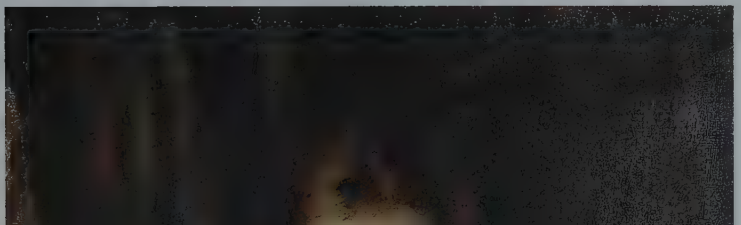
1 Self-Portrait, Full Face, *ca. 1900*



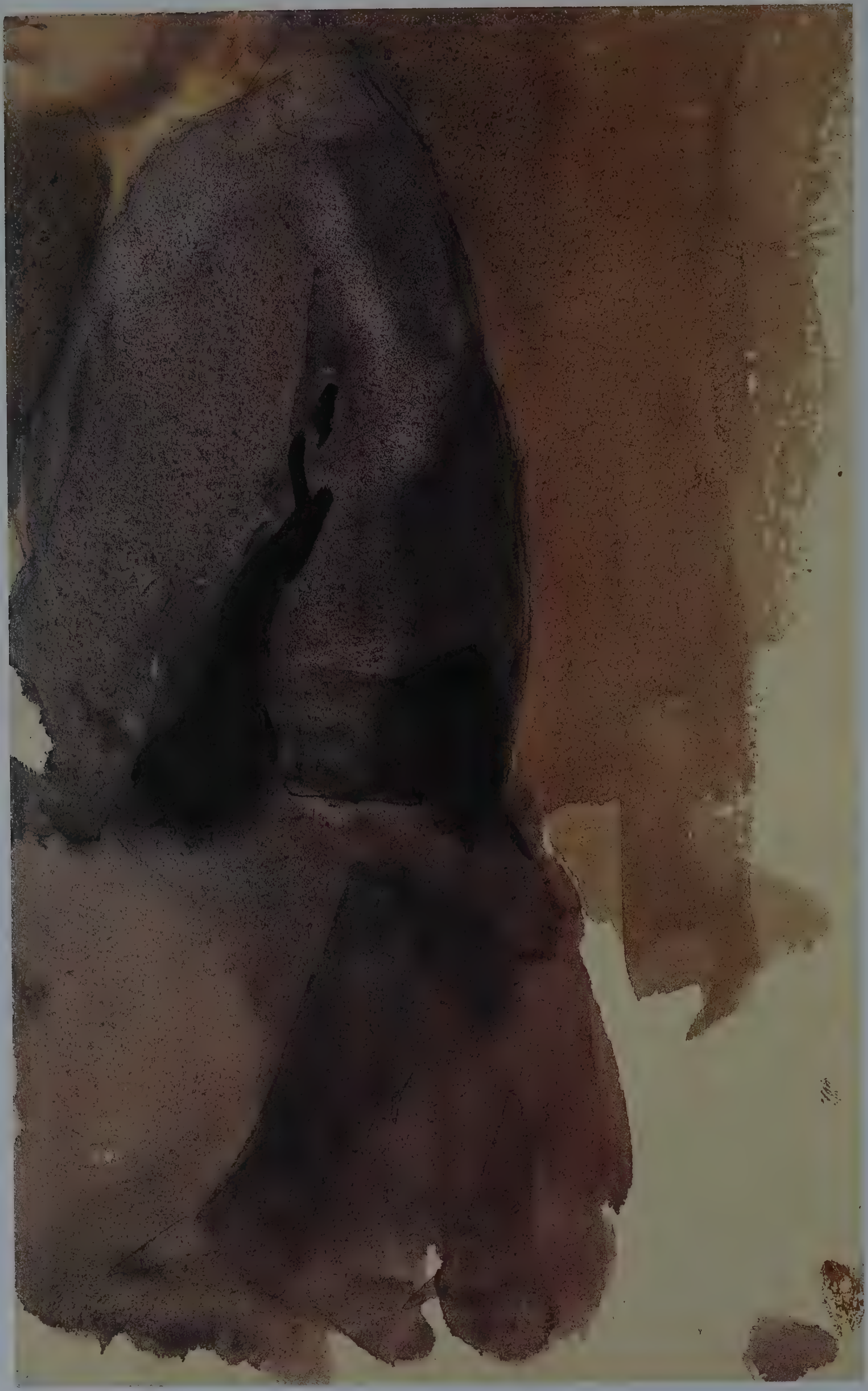


2 Beergarden in Munich, I, *ca. 1889*
3 Beergarden in Munich, II, *ca. 1889*

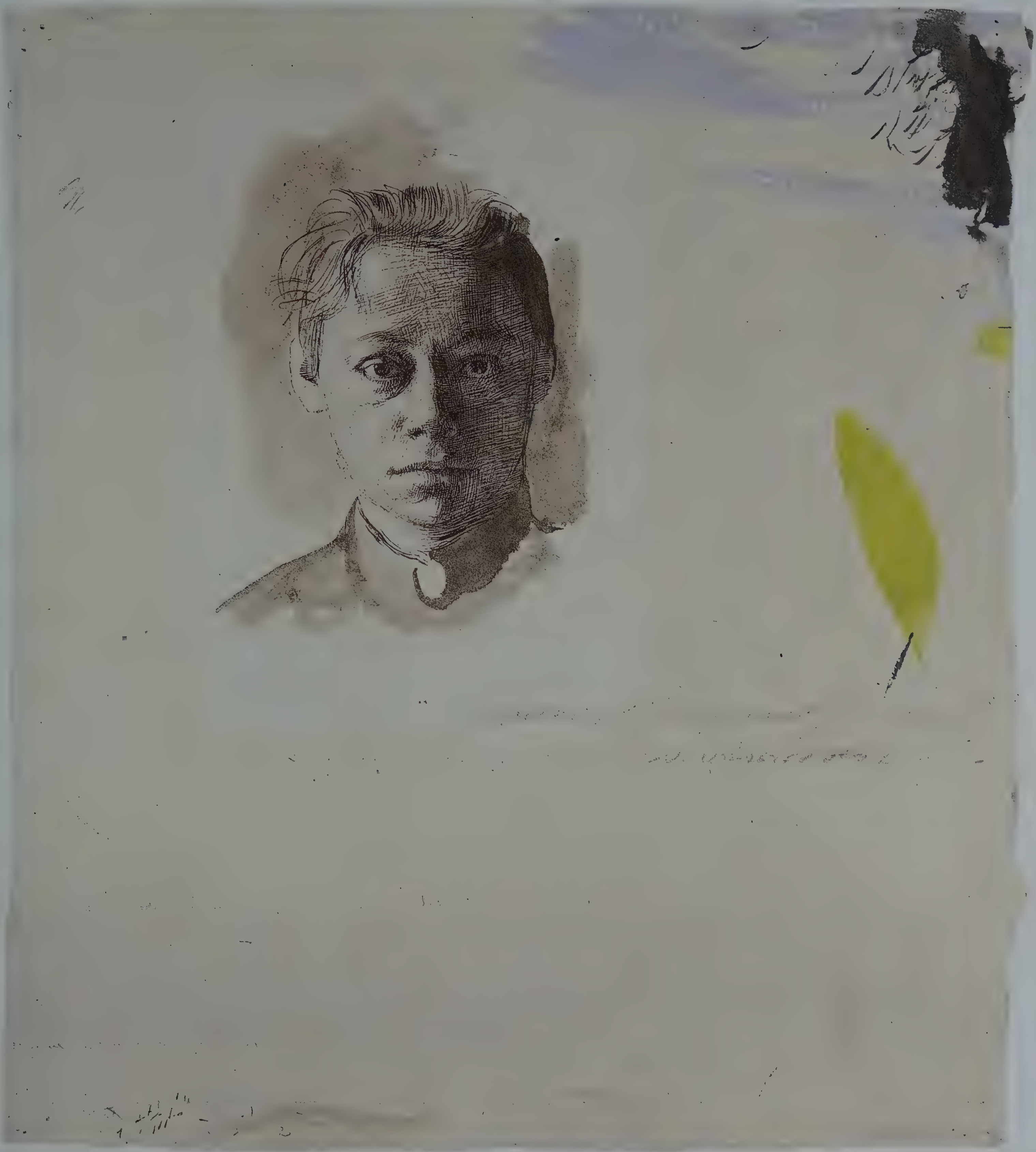




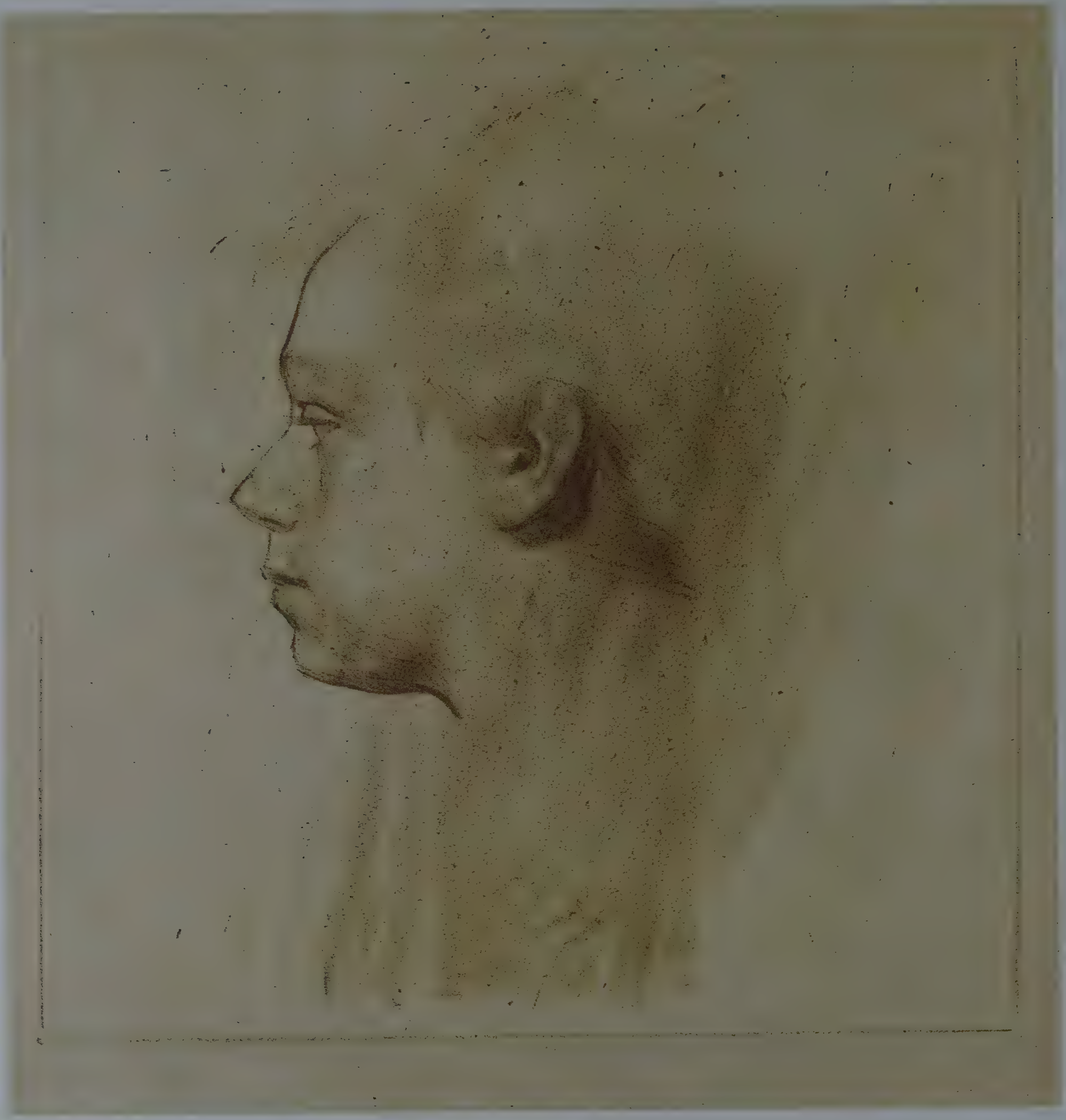
4 Portrait of Konrad Hofferichter, *ca. 1888*
5 Portrait of Else Rupp, *ca. 1890*



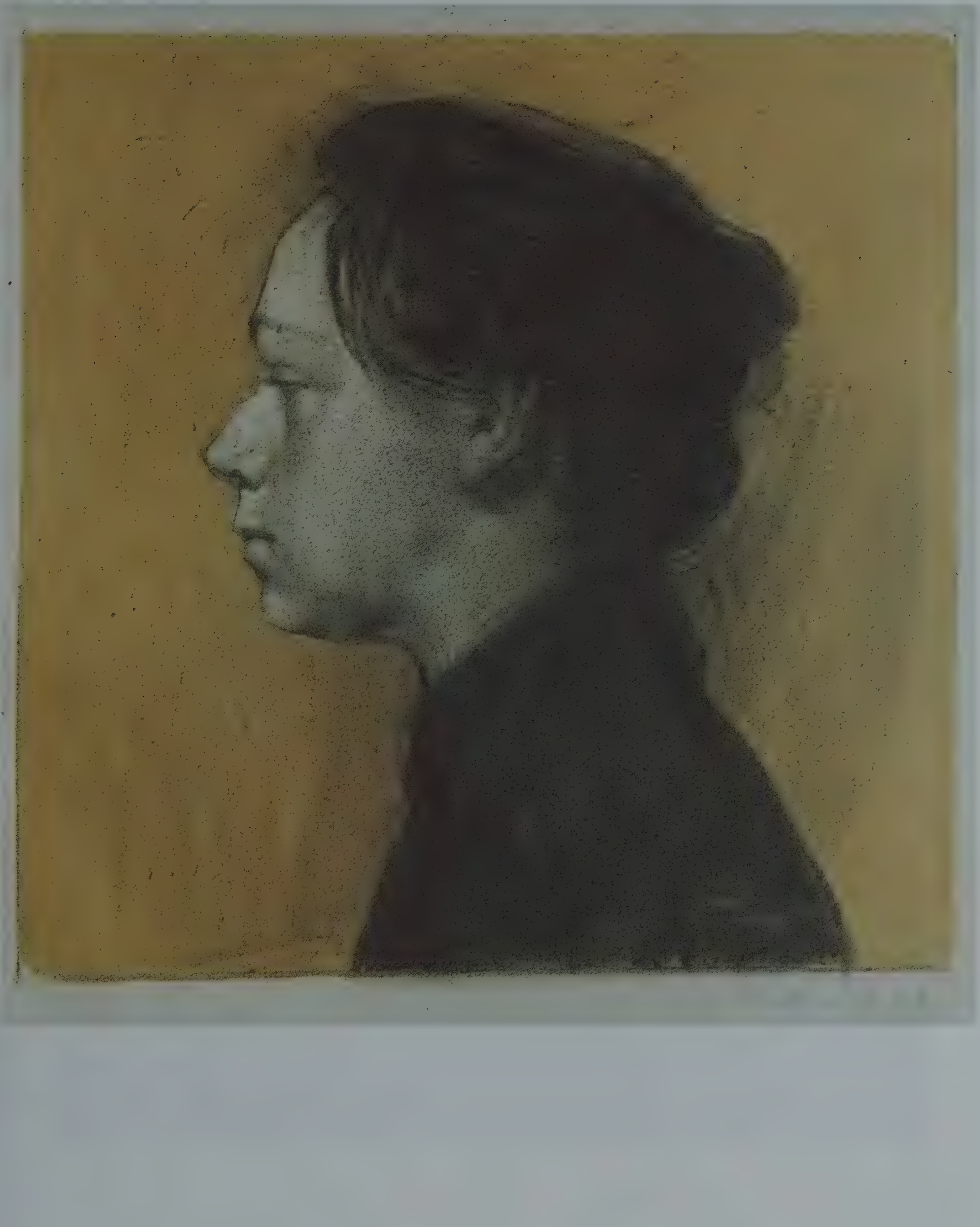
6 Fragment, *ca. 1890*



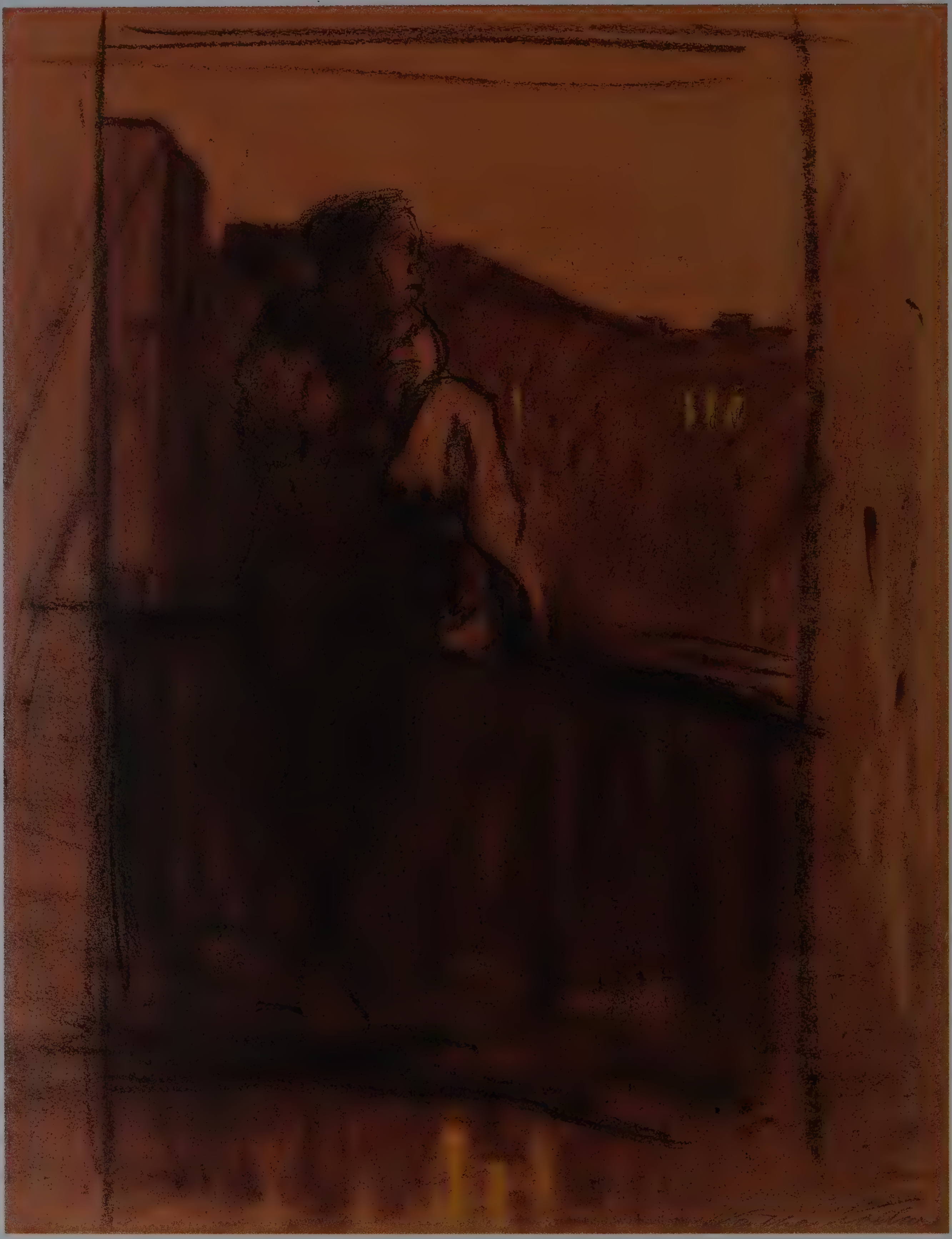
7 Self-Portrait, Full Face, *ca. 1892*



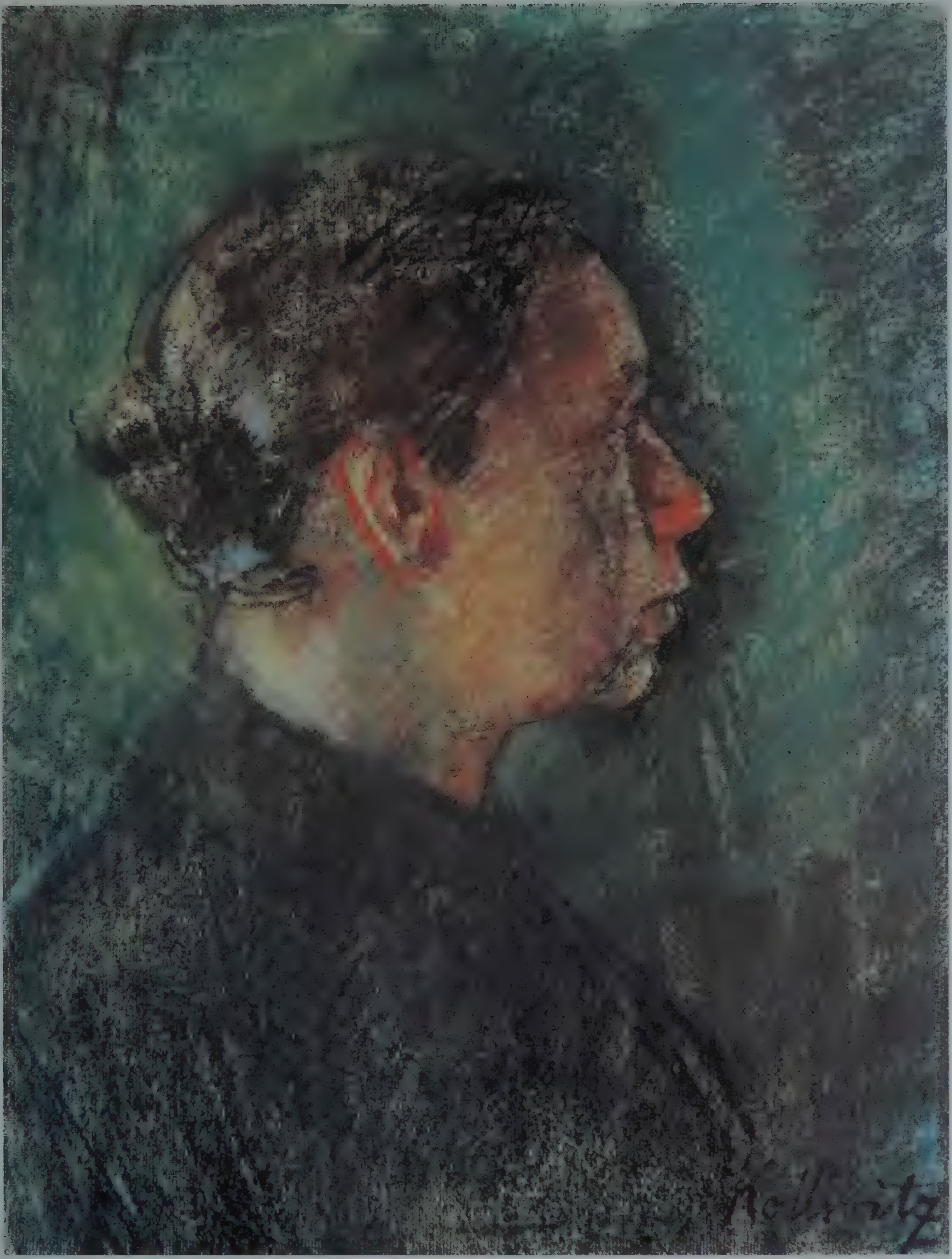
8 Self-Portrait in Profile, Facing Left, I, *1889*



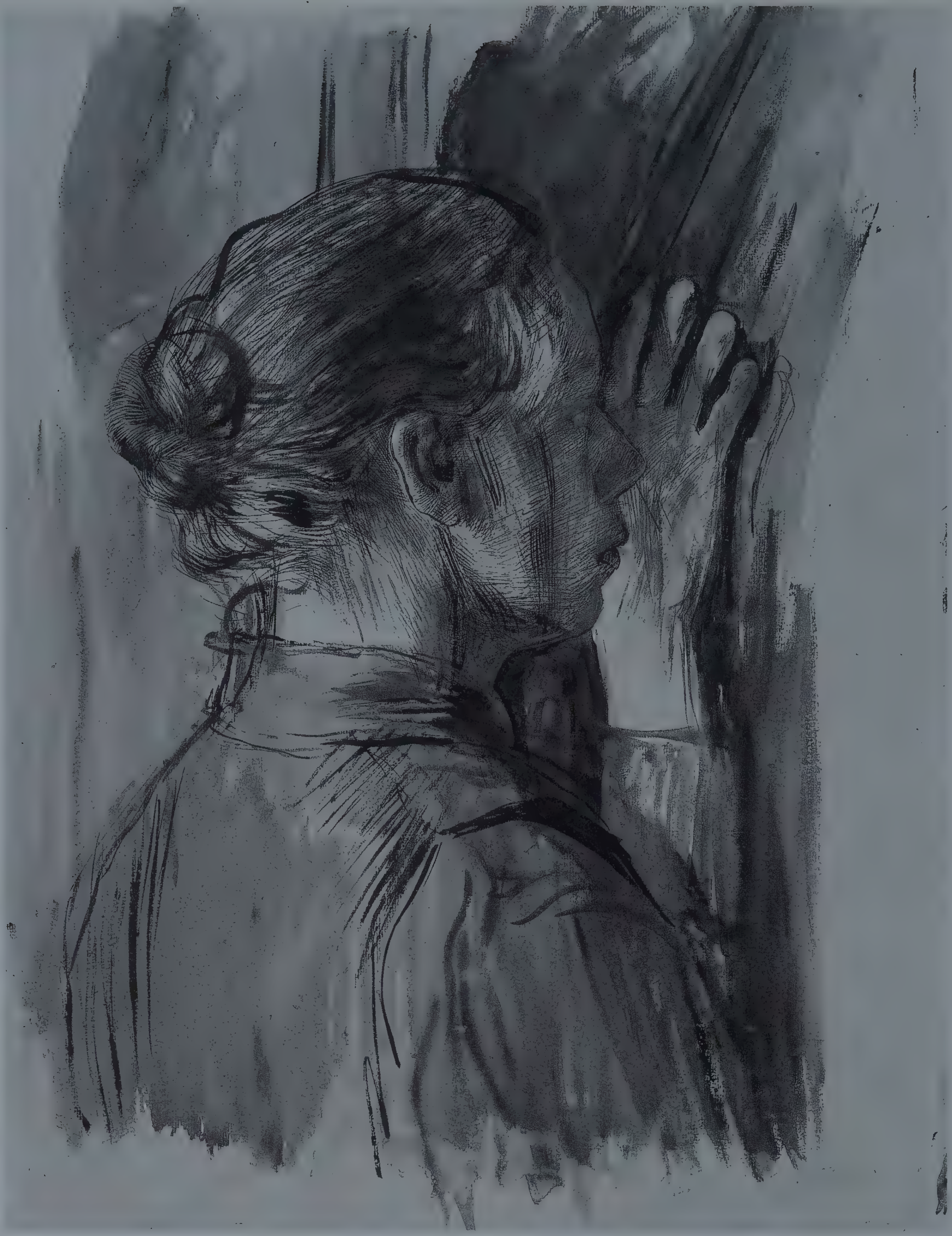
9 Self-Portrait in Profile, Facing Left, II, *1889*



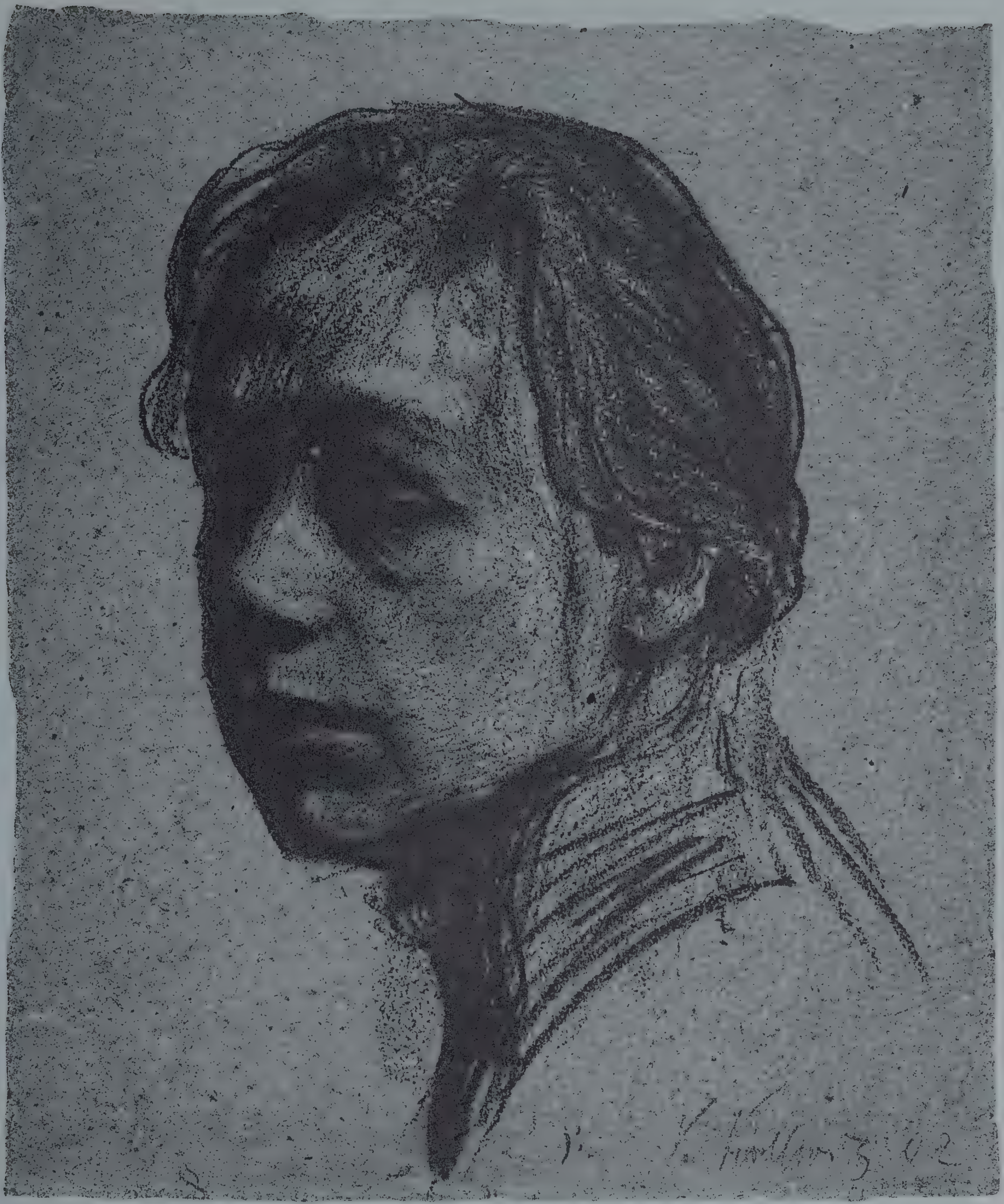
10 Self-Portrait on the Balcony, *1892–1894*



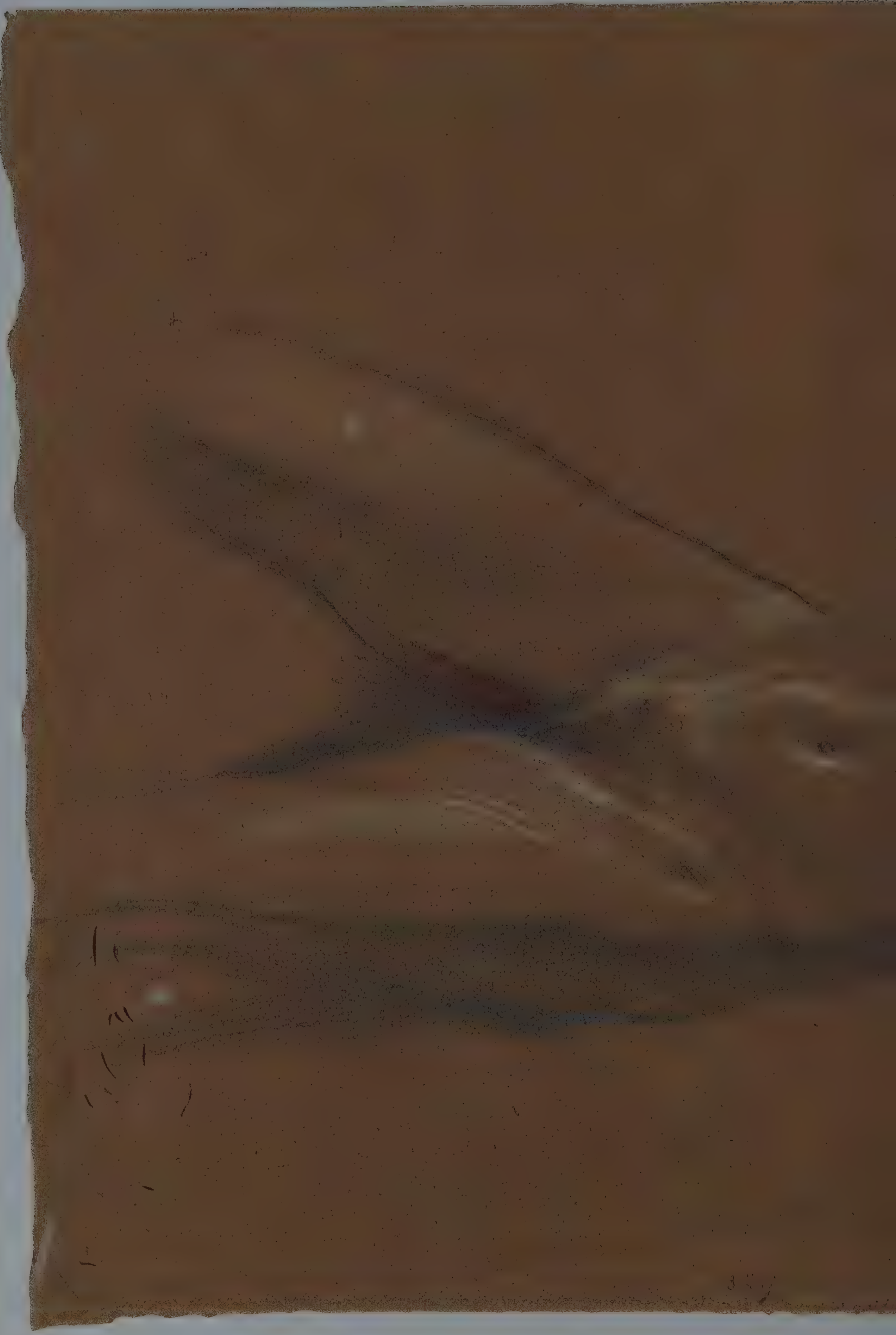
11 Self-Portrait in Profile, Facing Right, *ca. 1900*



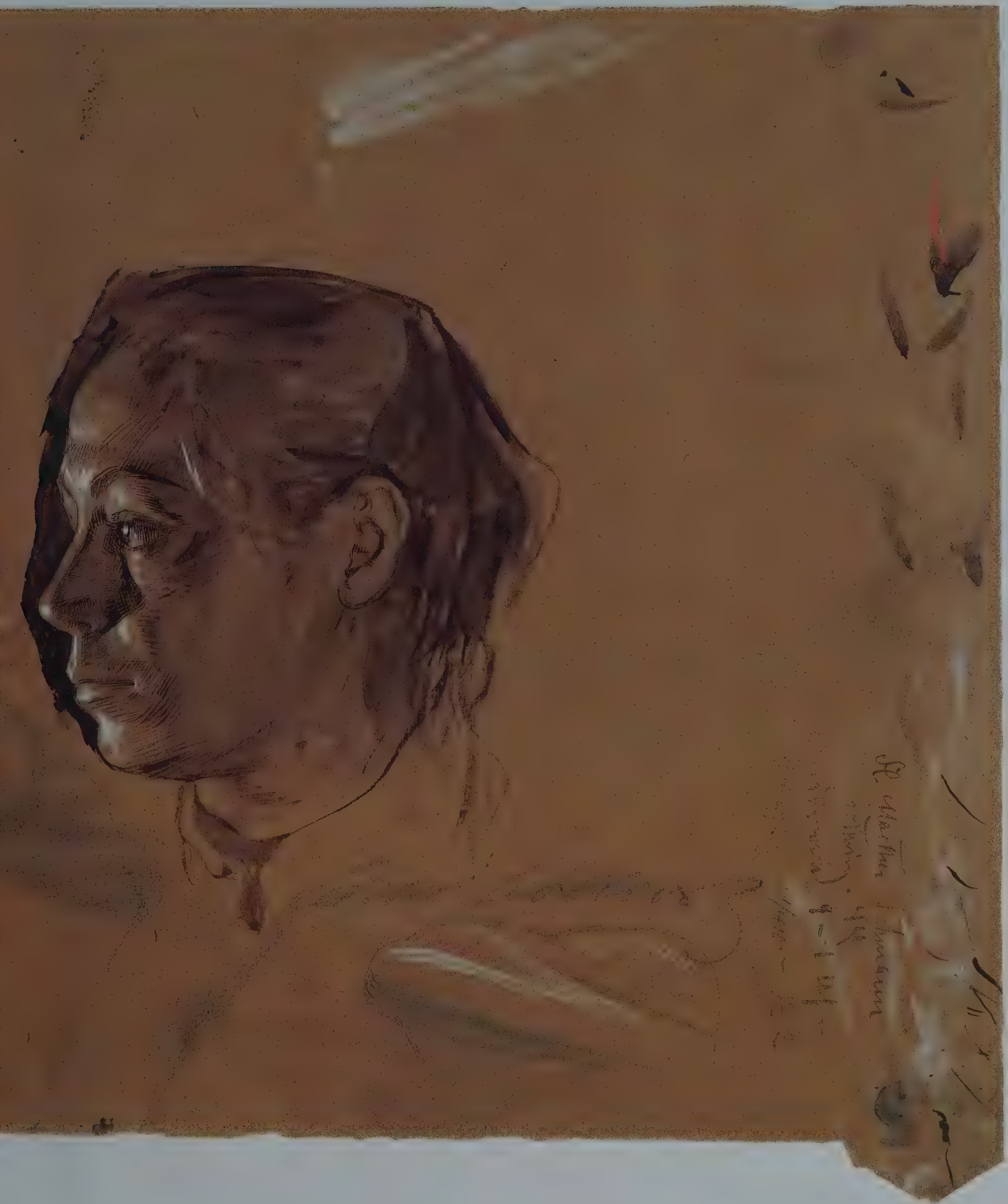
12 Self-Portrait at the Window *(study for no. 11), ca. 1900*

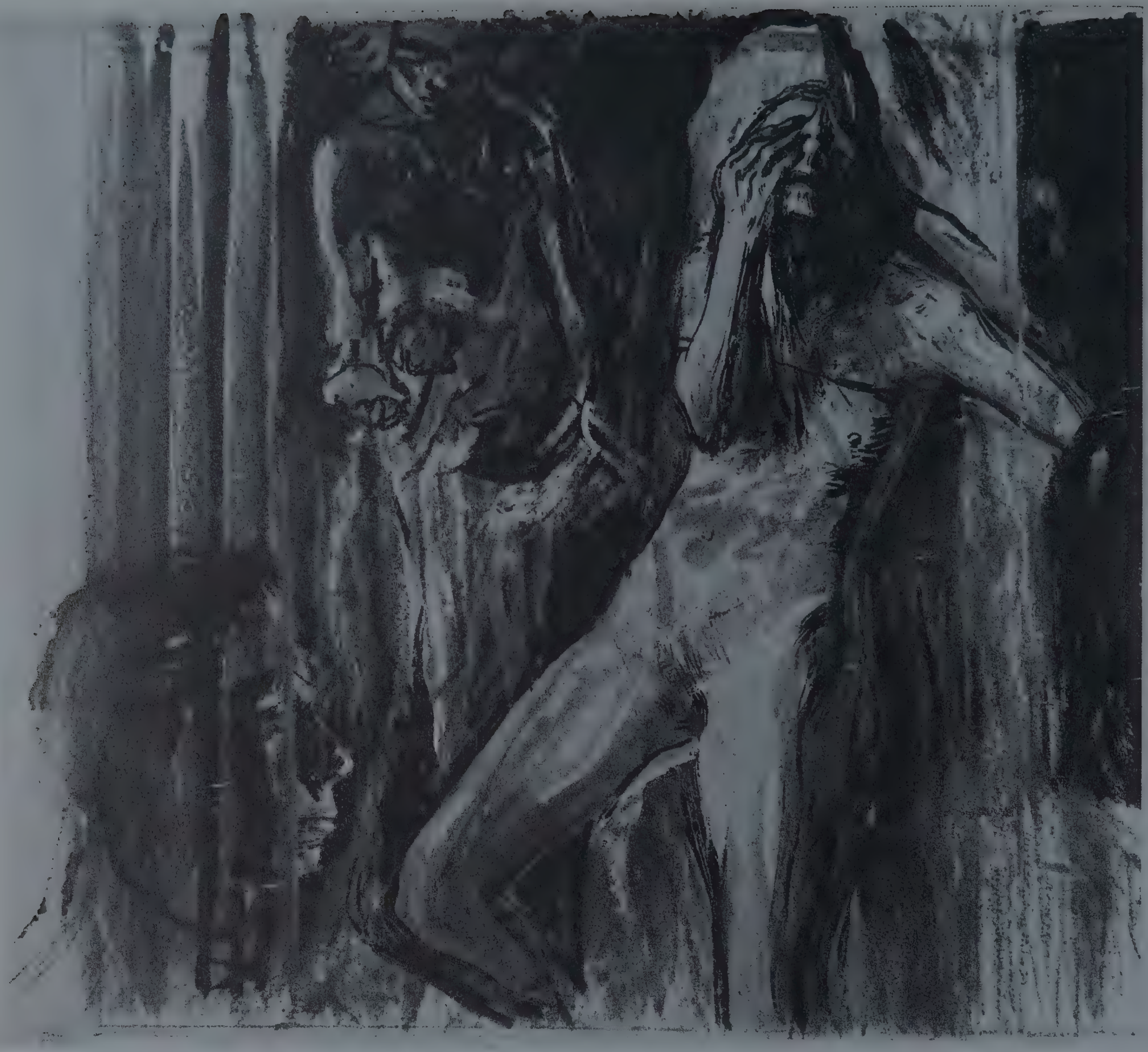


13 Shoulder-Length Self-Portrait, Facing Left, *1903*

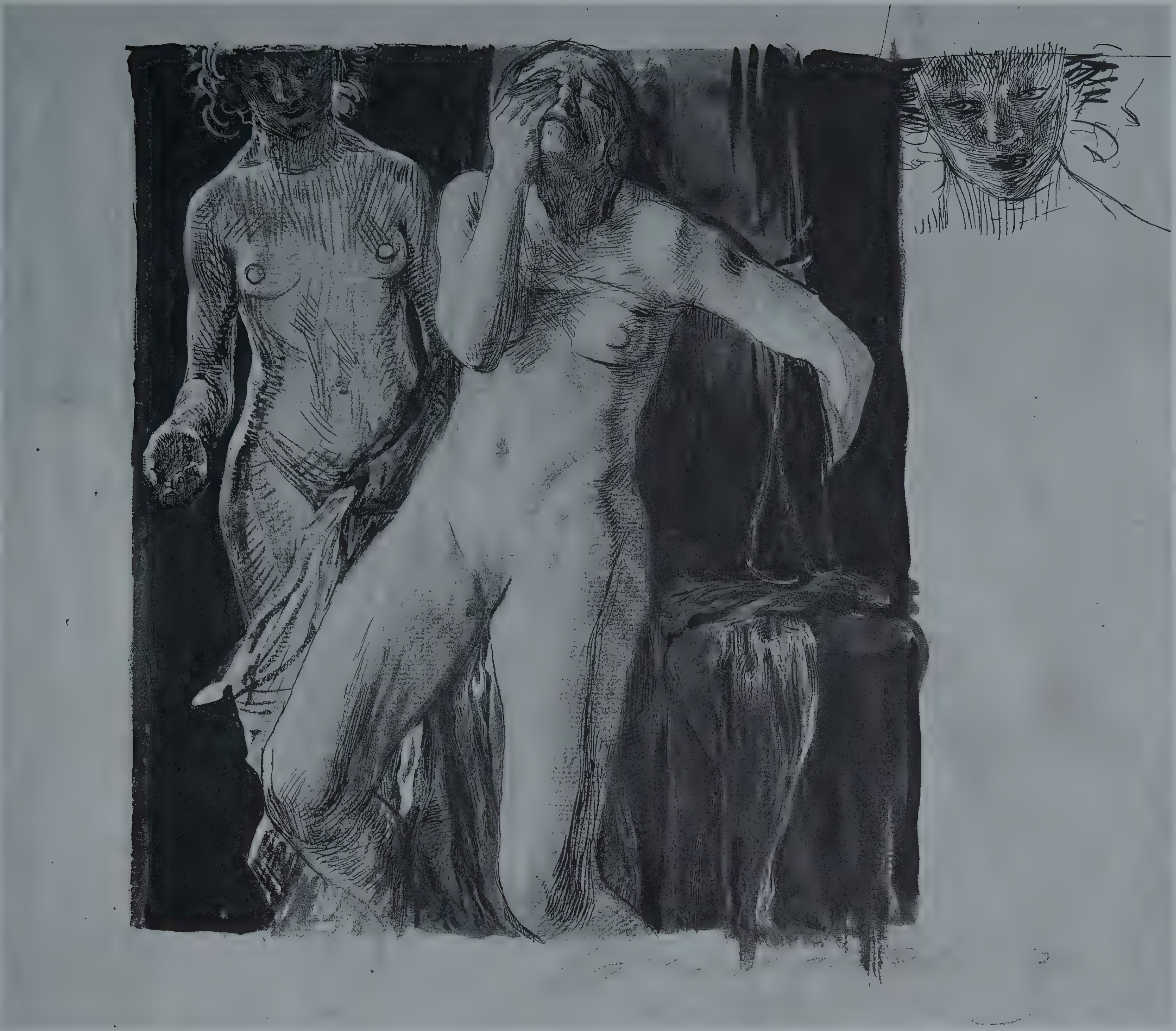


14 Self-Portrait and Nude Studies, *1900*

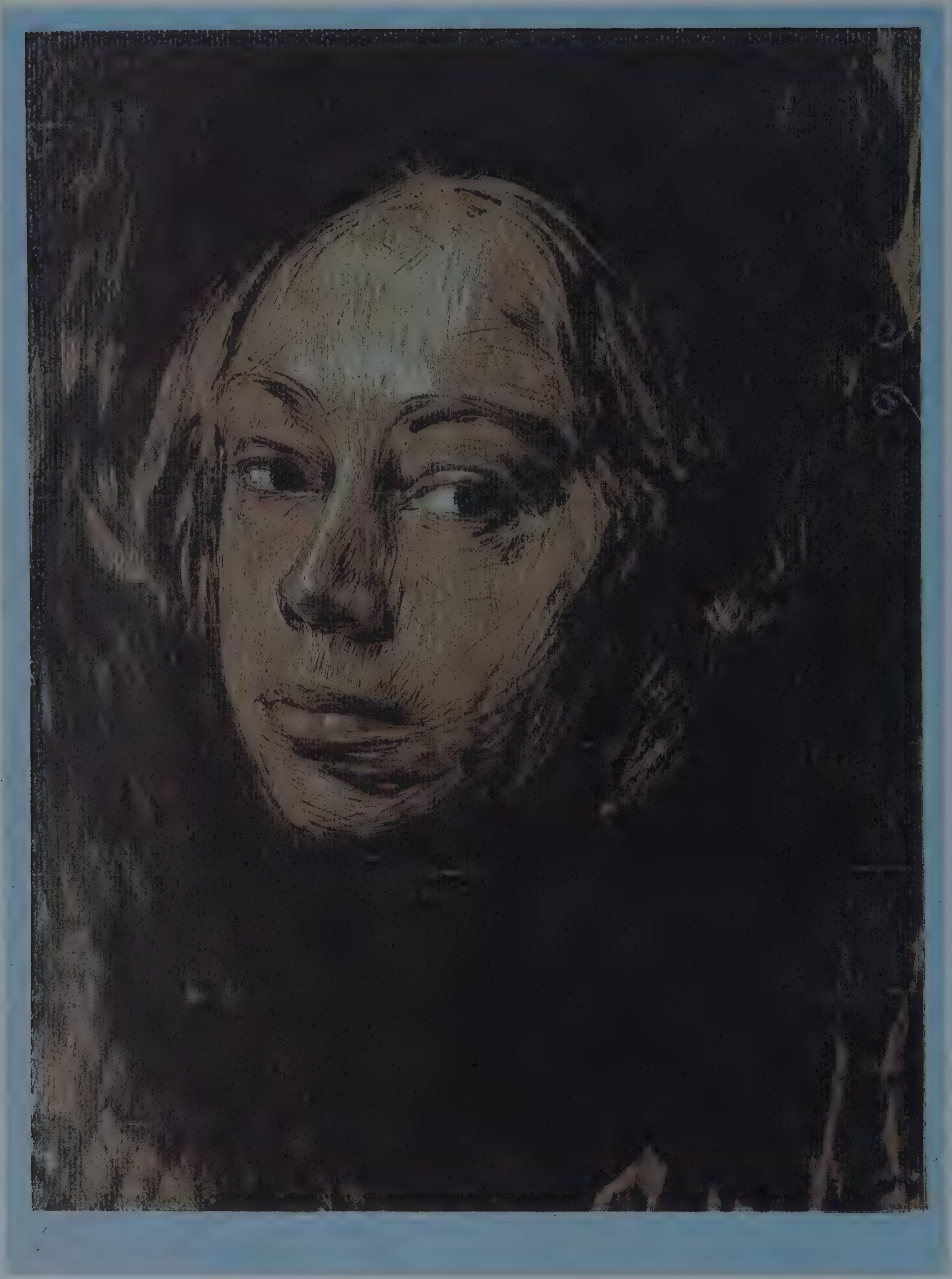




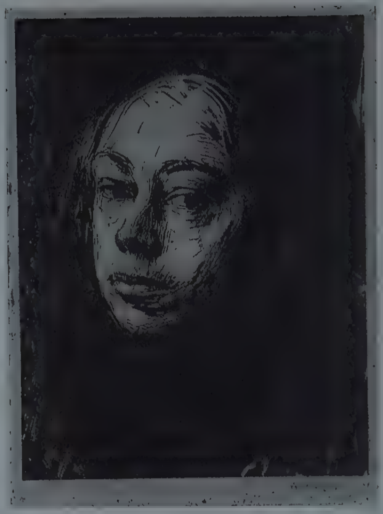
**15* Self-Portrait and Studies for "Life," *1900*



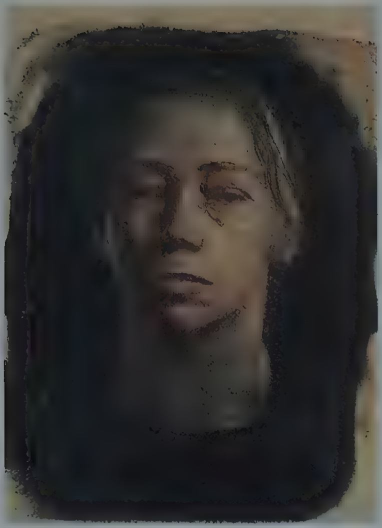
*16 Nude Study for "Life," 1900



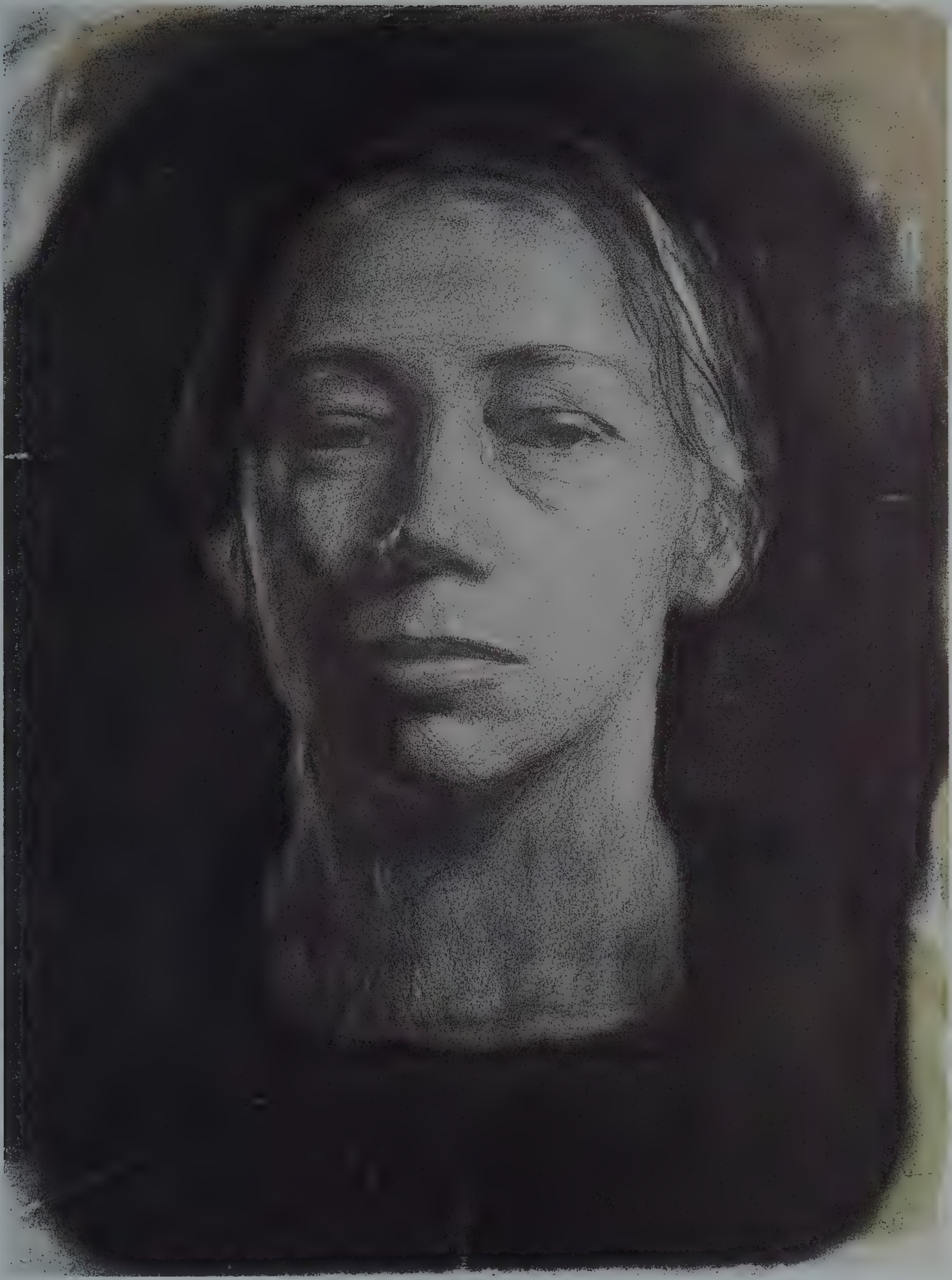
17 Self-Portrait, Facing Left, I, *1901*



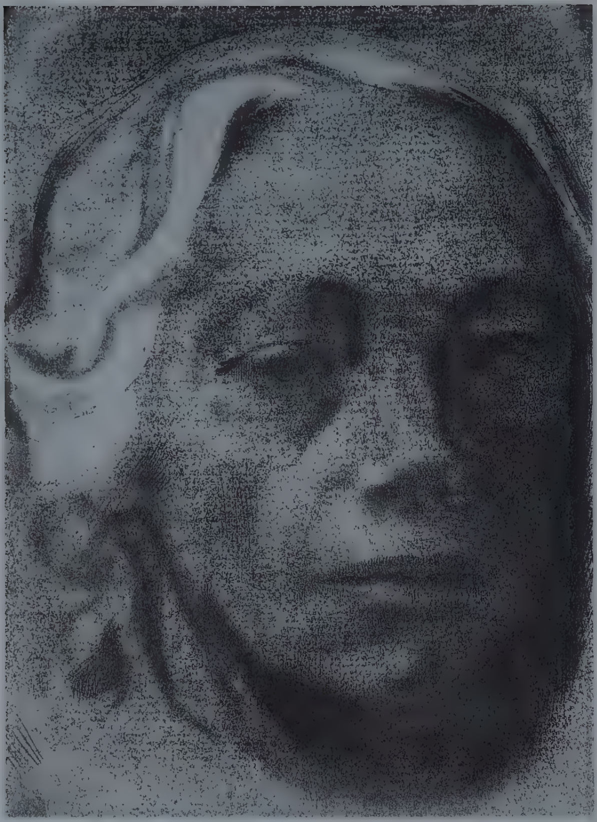
18 Self-Portrait, Facing Left, II, *1901*



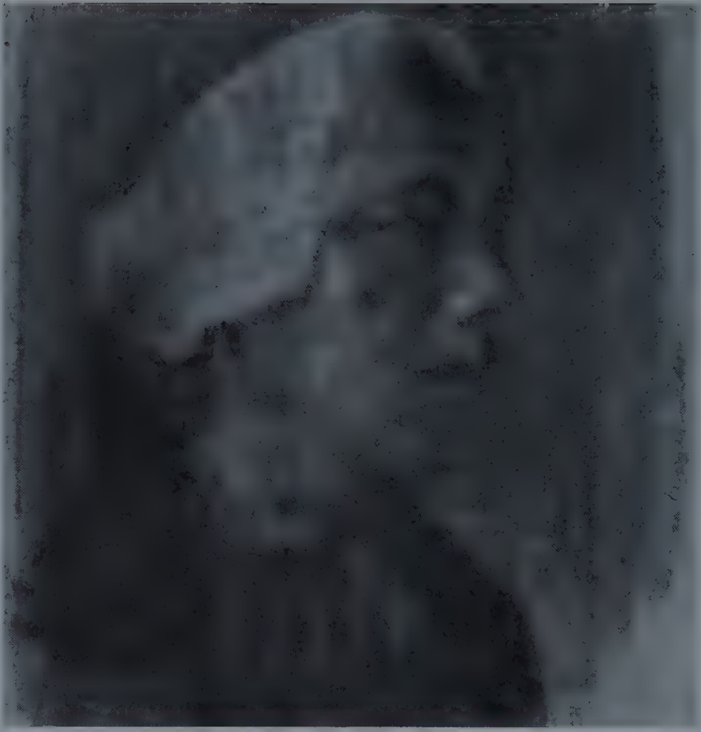
19 Self-Portrait, Full Face, I, *1904*



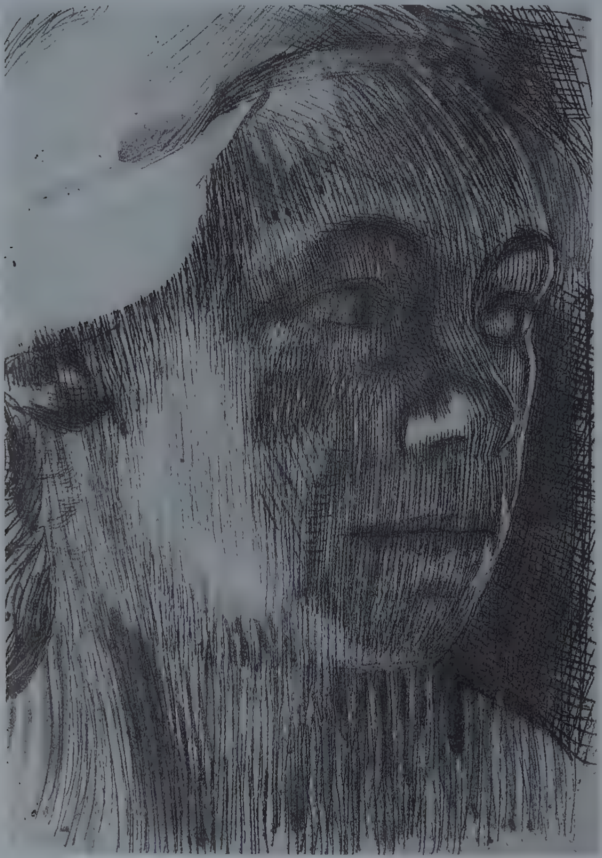
20 Self-Portrait, Full Face, II, *1904*



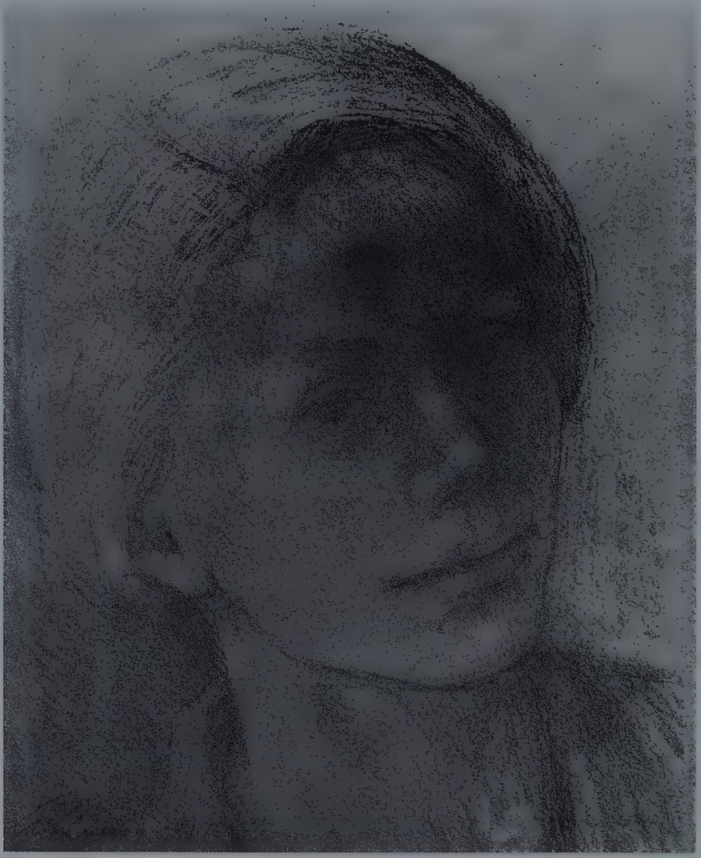
*21 Self-Portrait, VIIb, *1912*



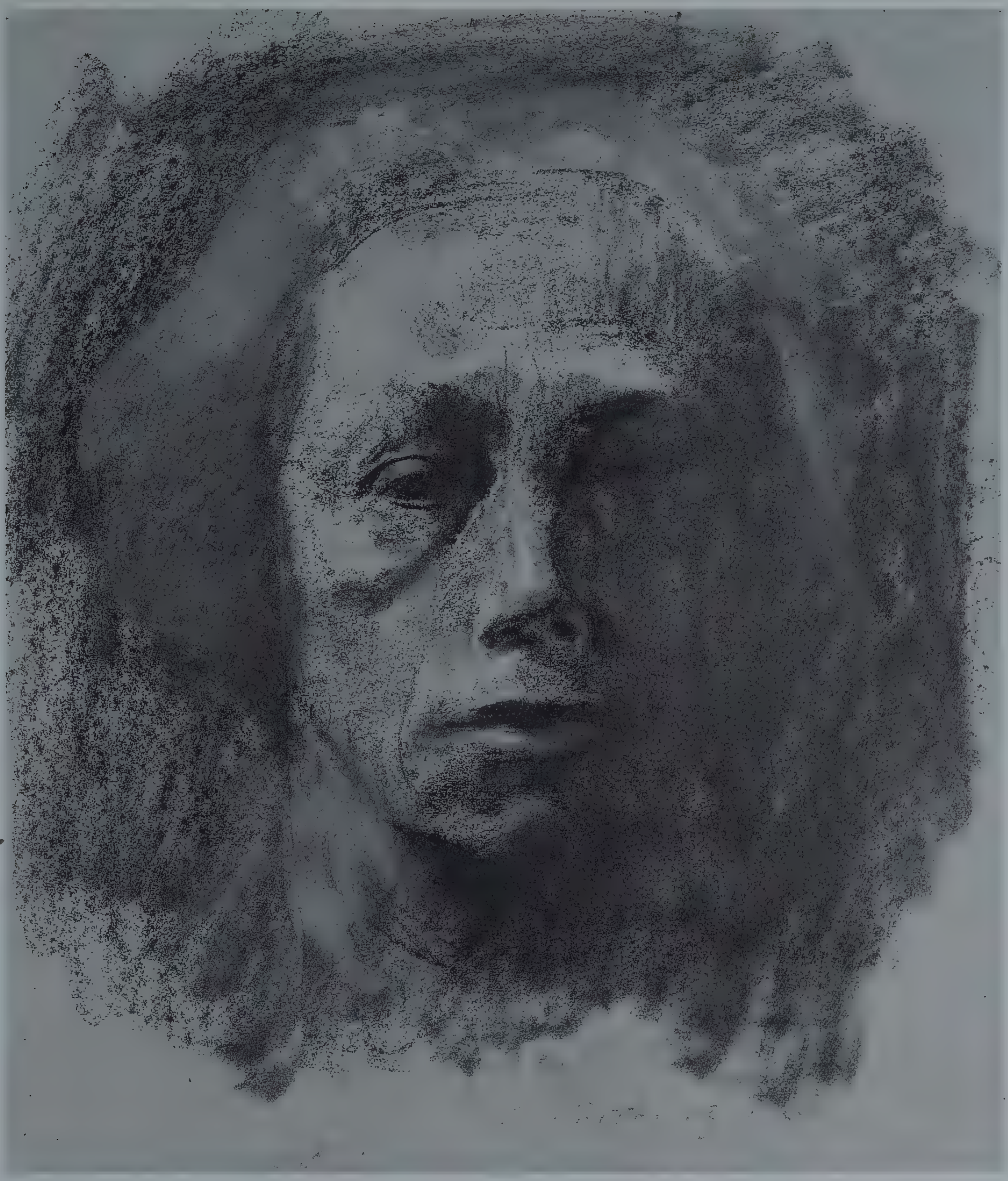
**23 Self-Portrait (?) in Profile, *1906–1912*



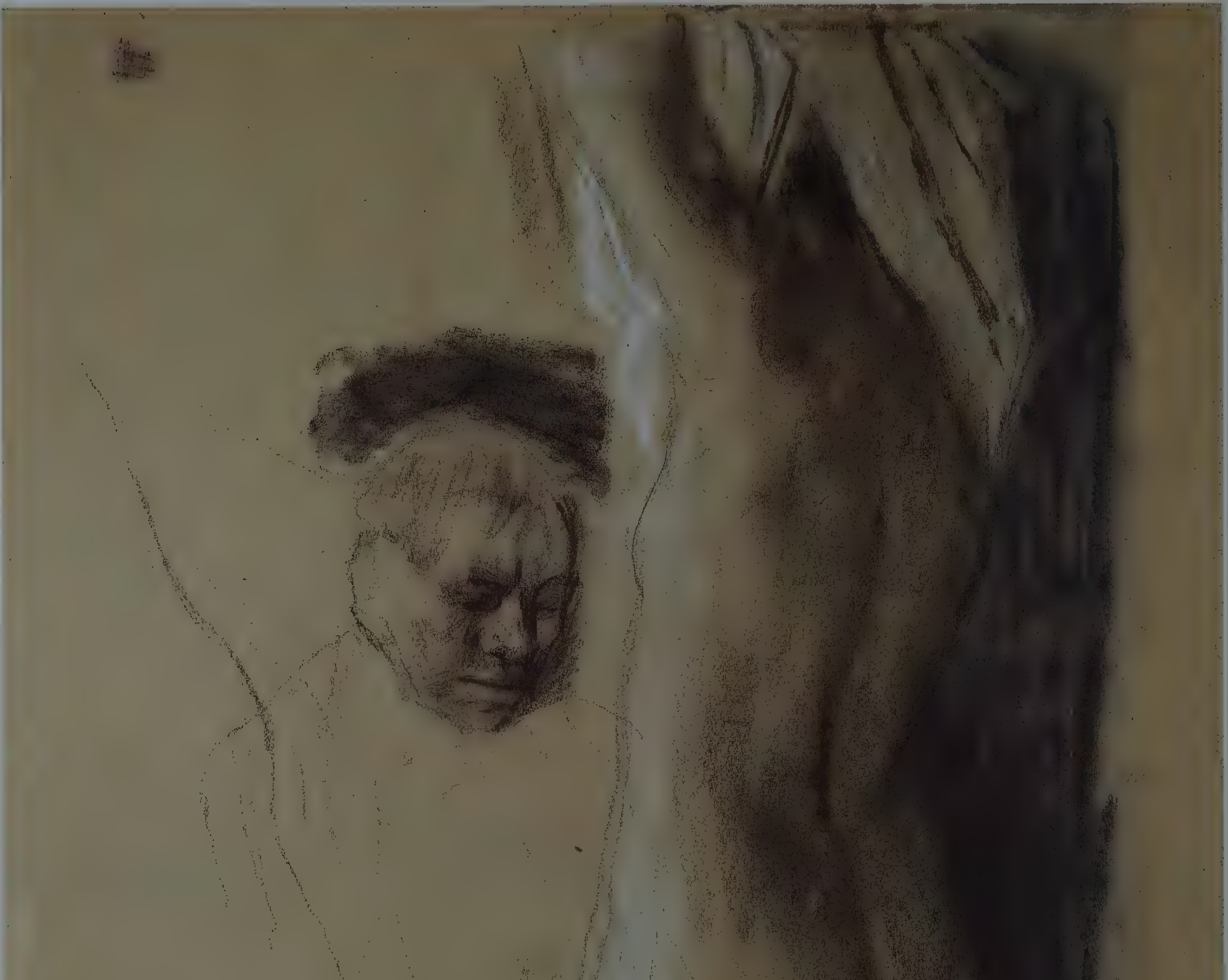
*22 Small Self-Portrait, II, *1910*



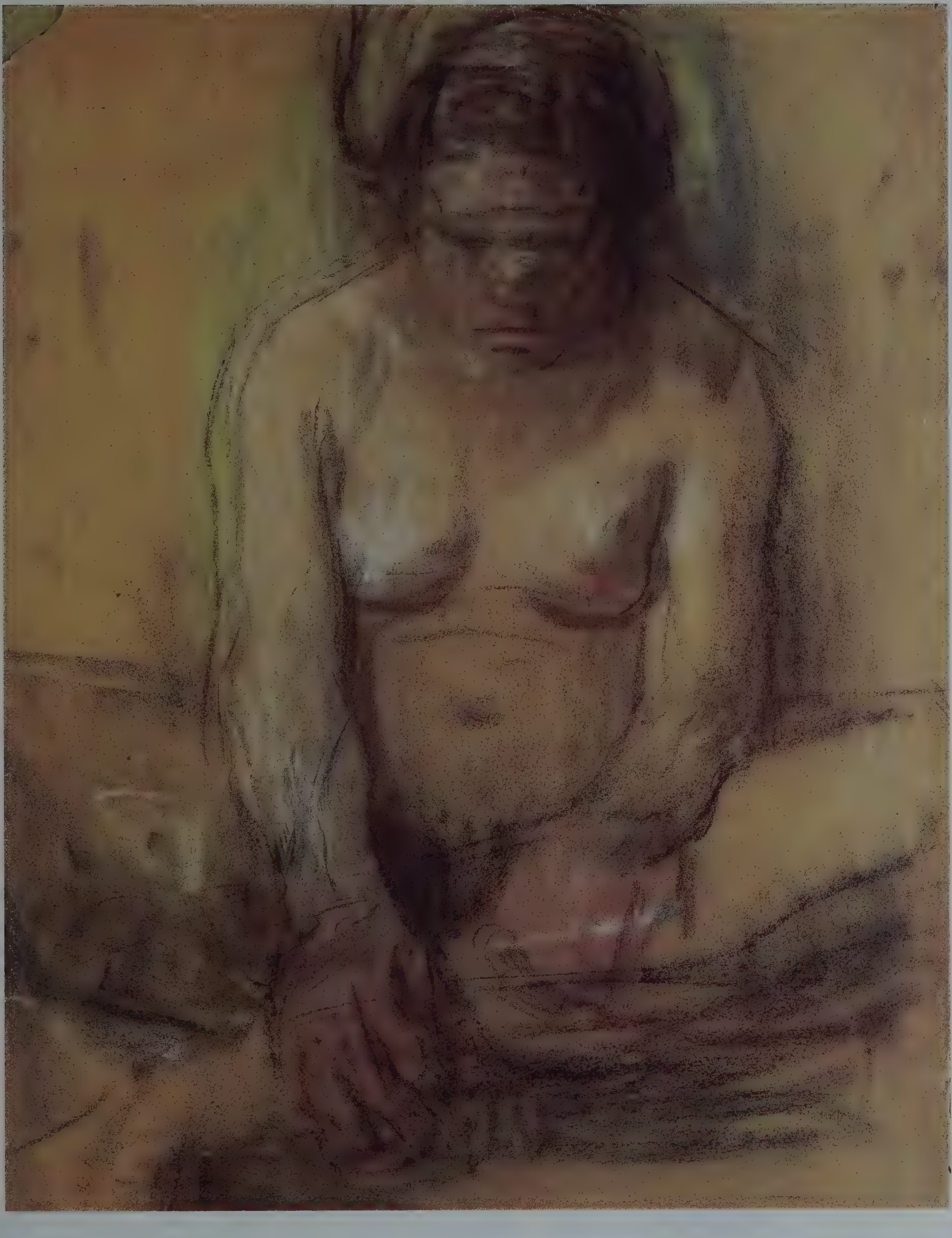
**24 Head of a Young Woman, *1892 (?)*



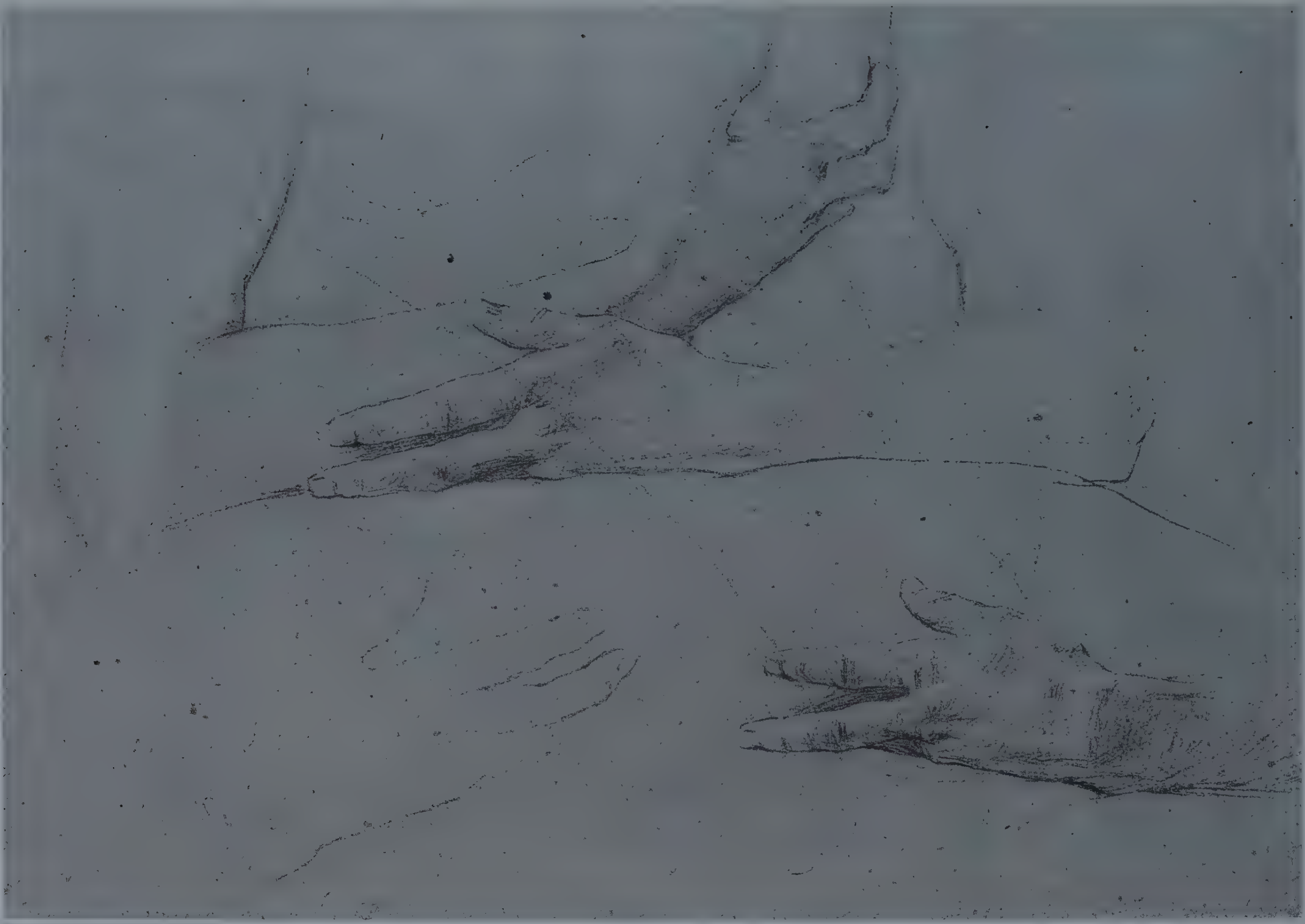
25 Self-Portrait, Full Face, *1911*

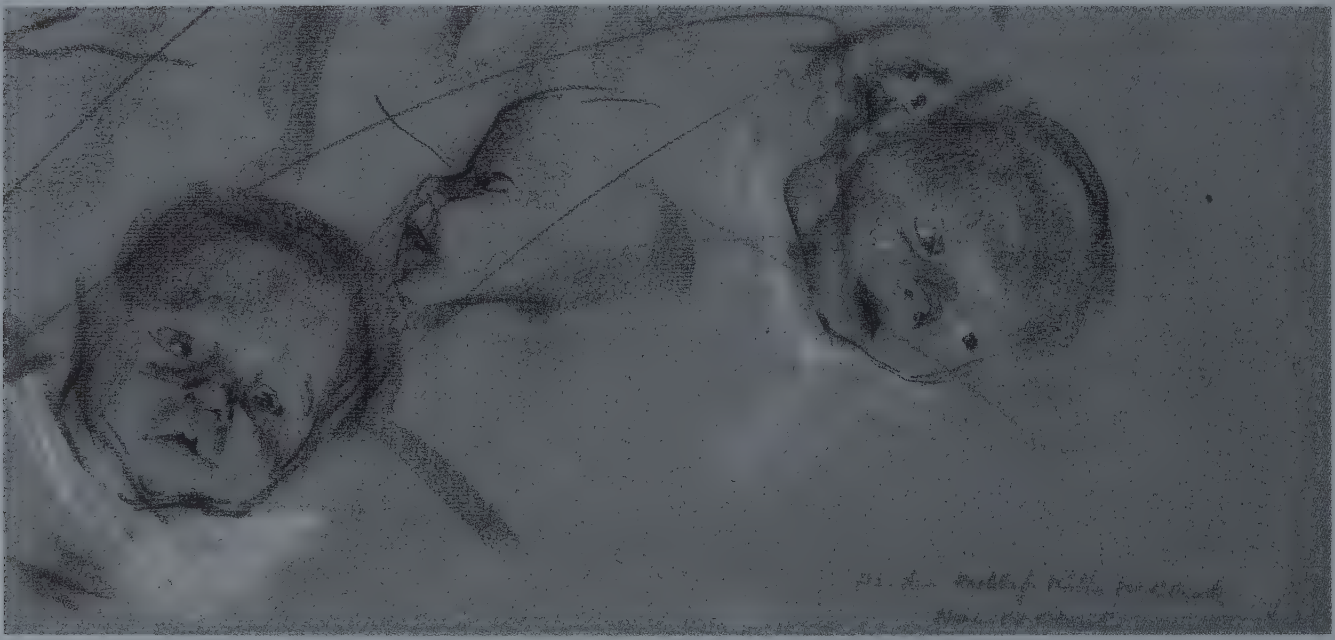


26 Man Kneeling Before a Female Nude Seen from the Back, *ca. 1900*

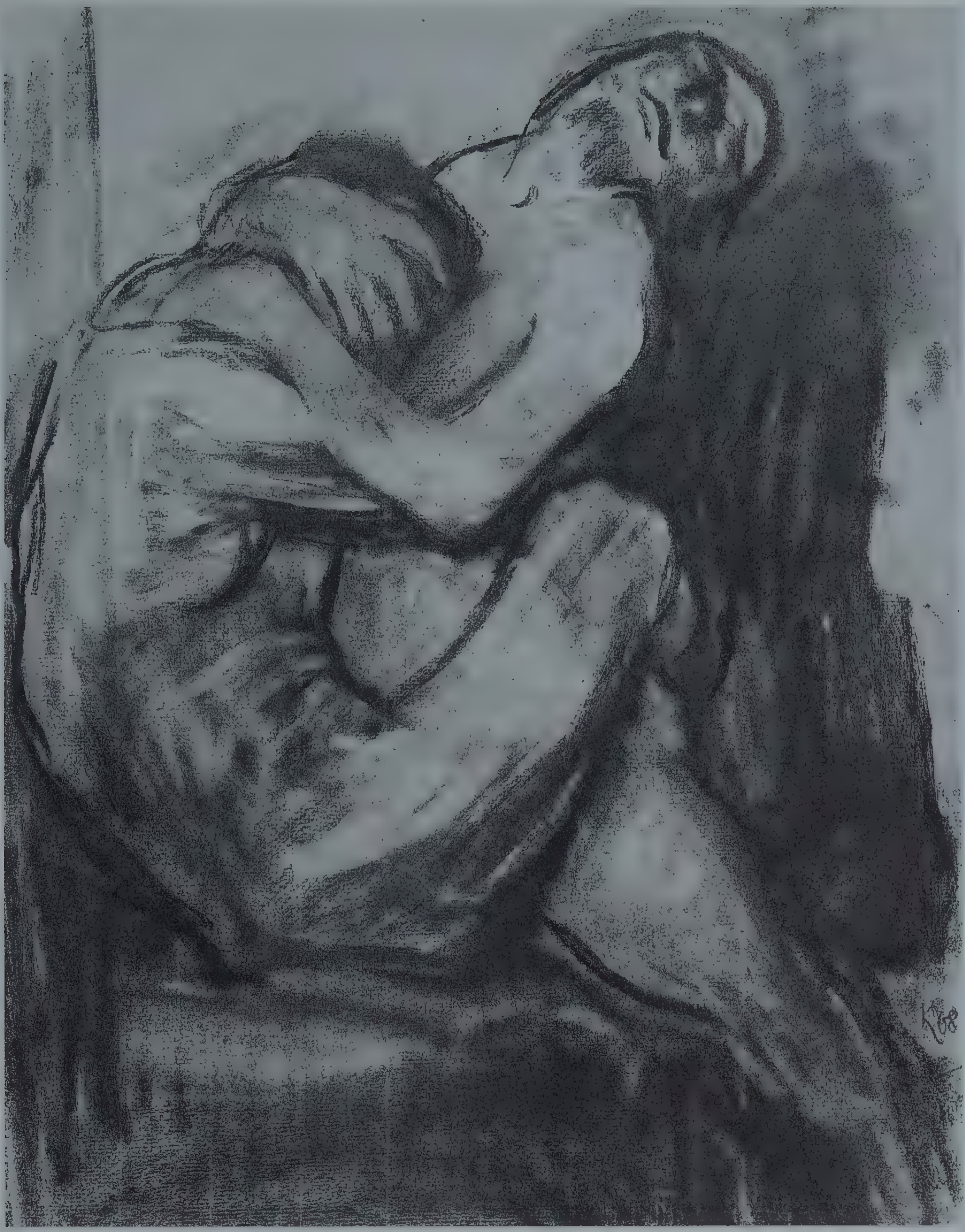


27 Seated Female Nude, *ca. 1900*

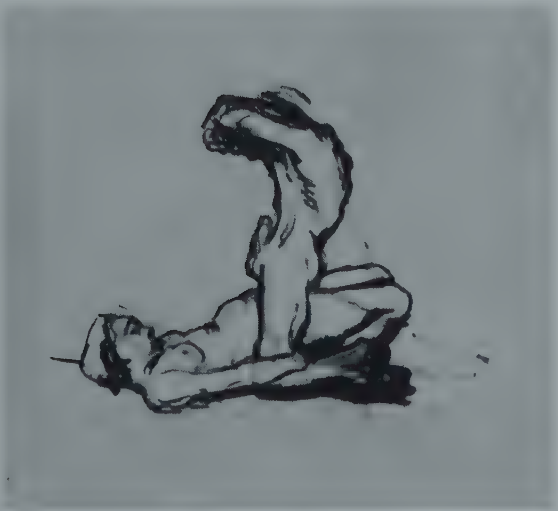




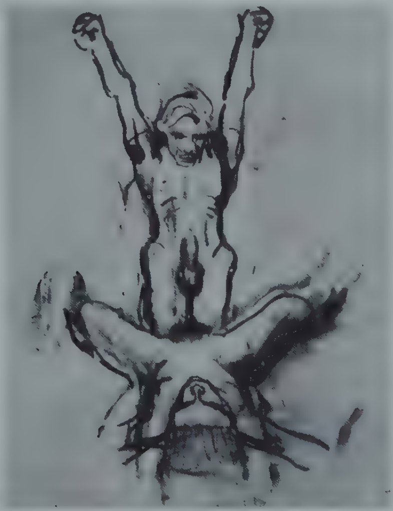
**28* Studies of Arms and Hands, *ca. 1889*
**29* Studies of a Child's Head, *ca. 1904*



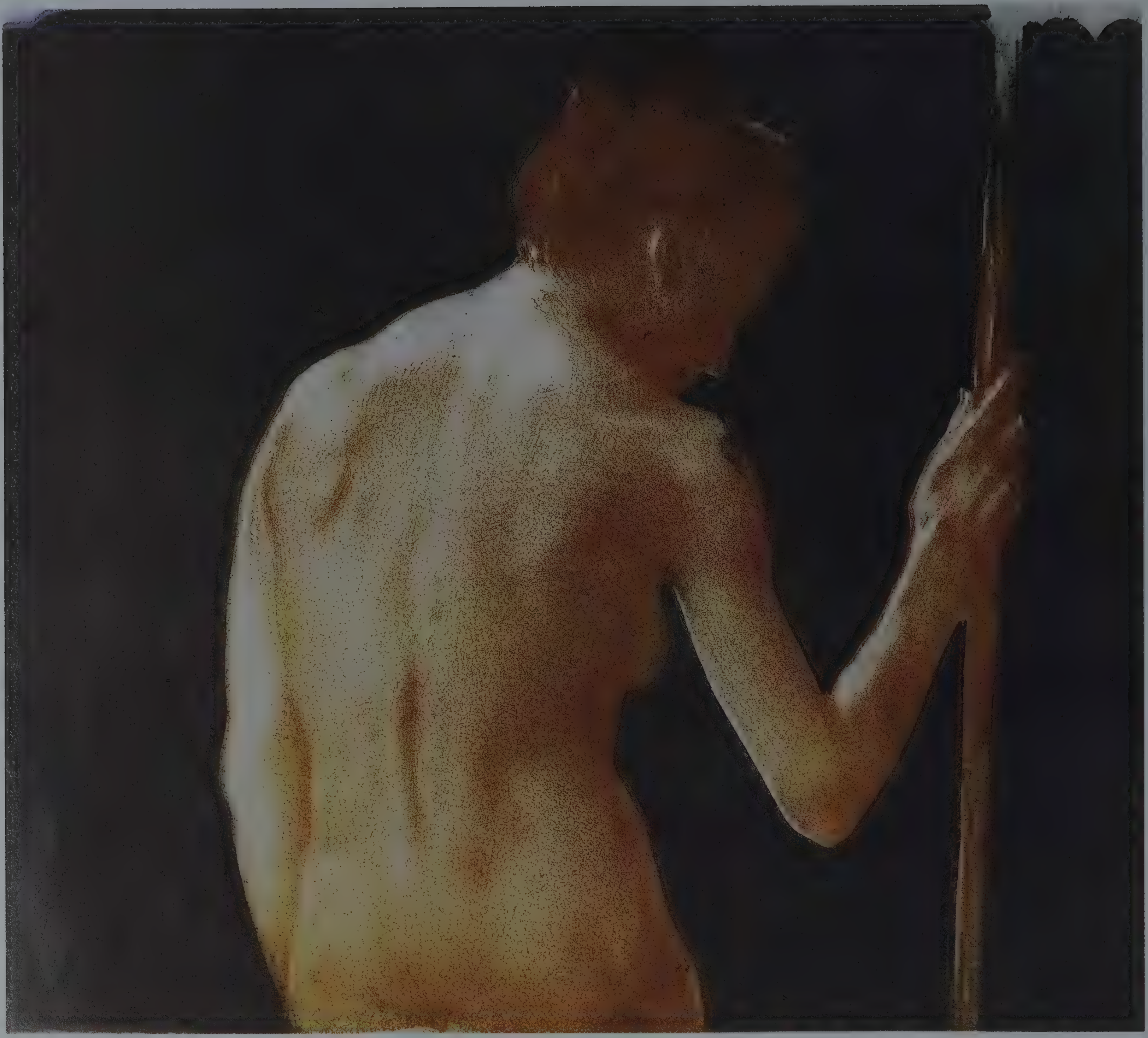
**30* Love, I, *ca. 1910*



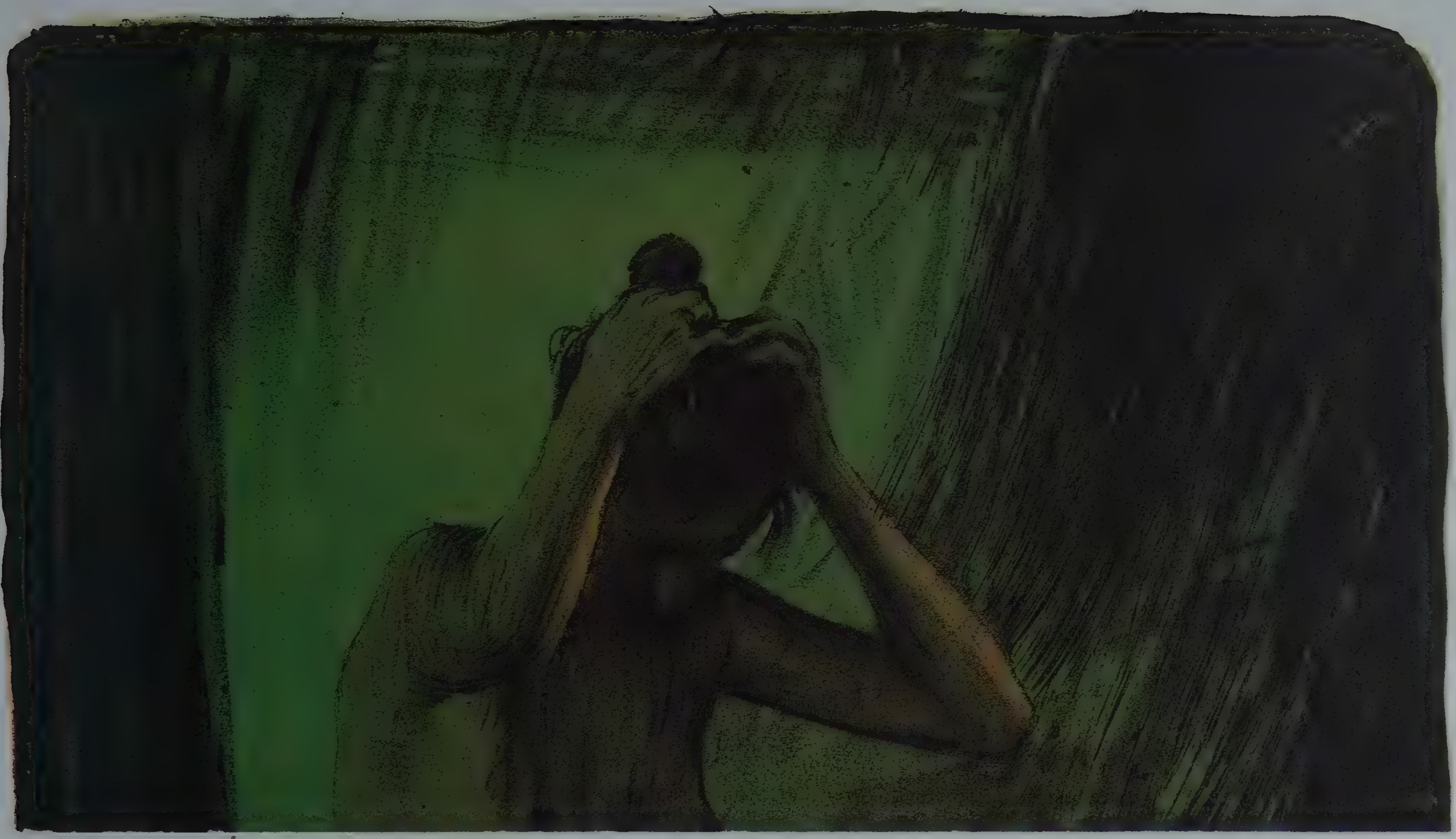
**31* Love, II, *ca. 1910*



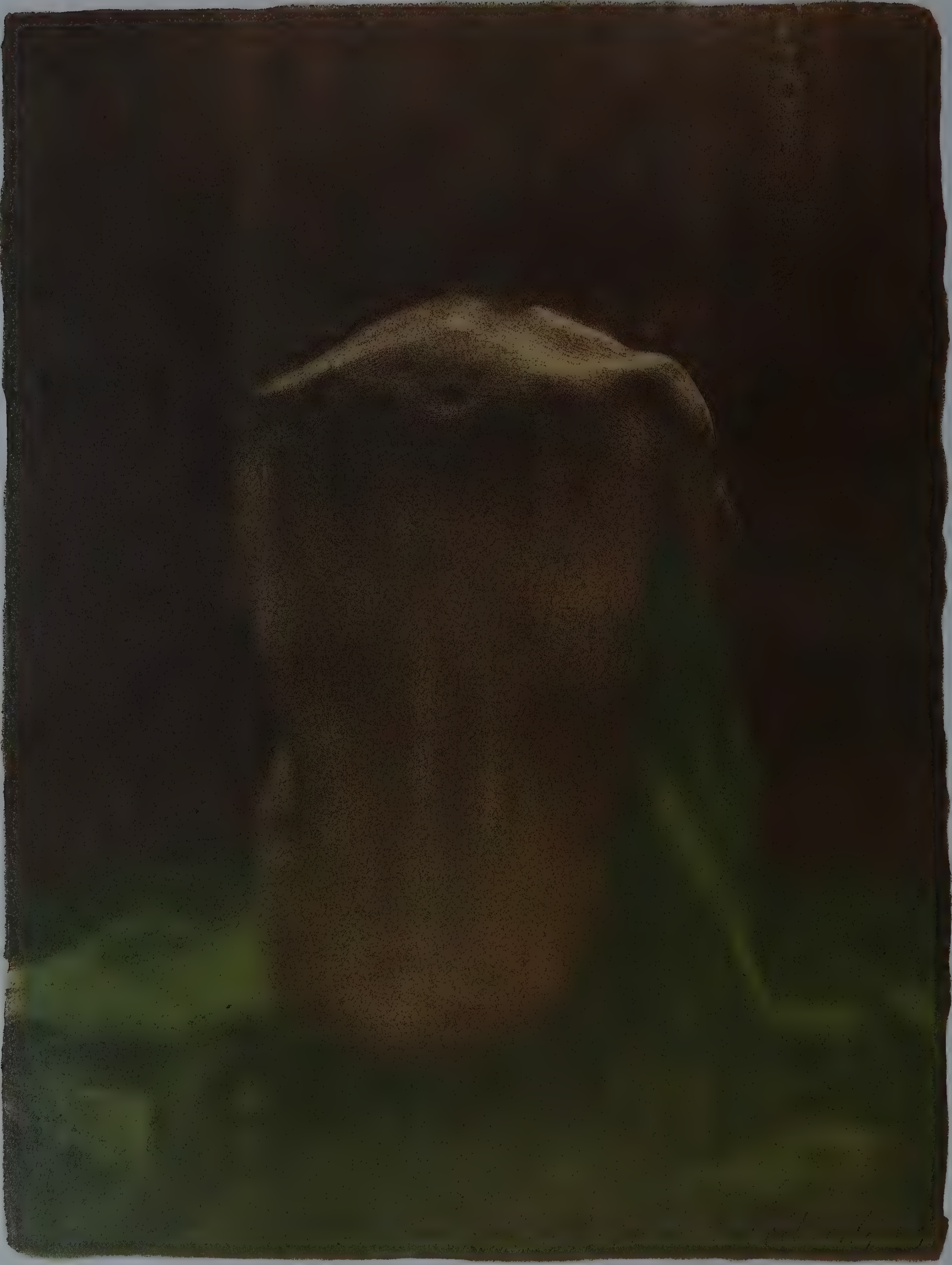
**32* Love, III, *ca. 1910*



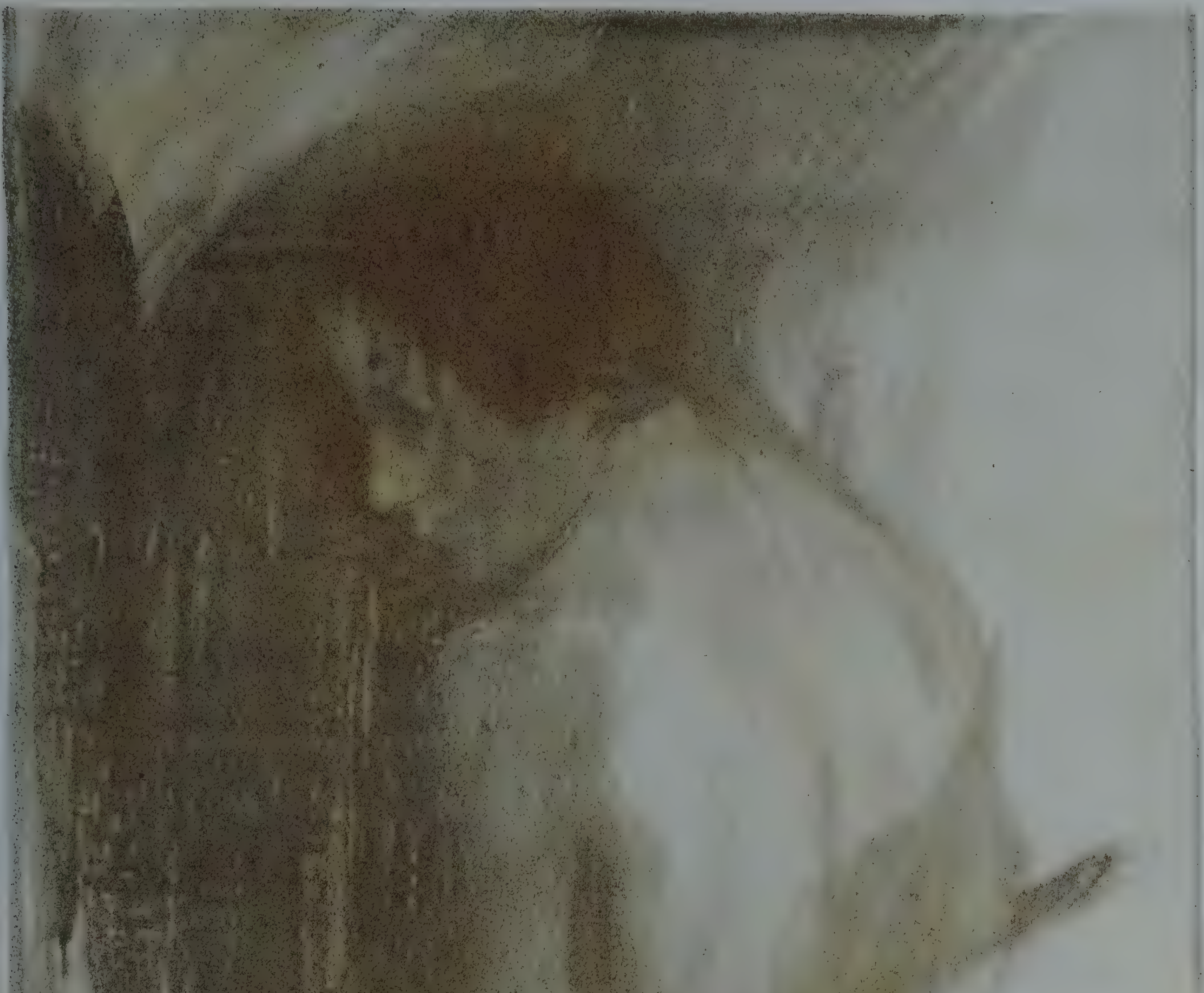
33 Half-Length Female Nude Holding a Staff, Back View, *1901*



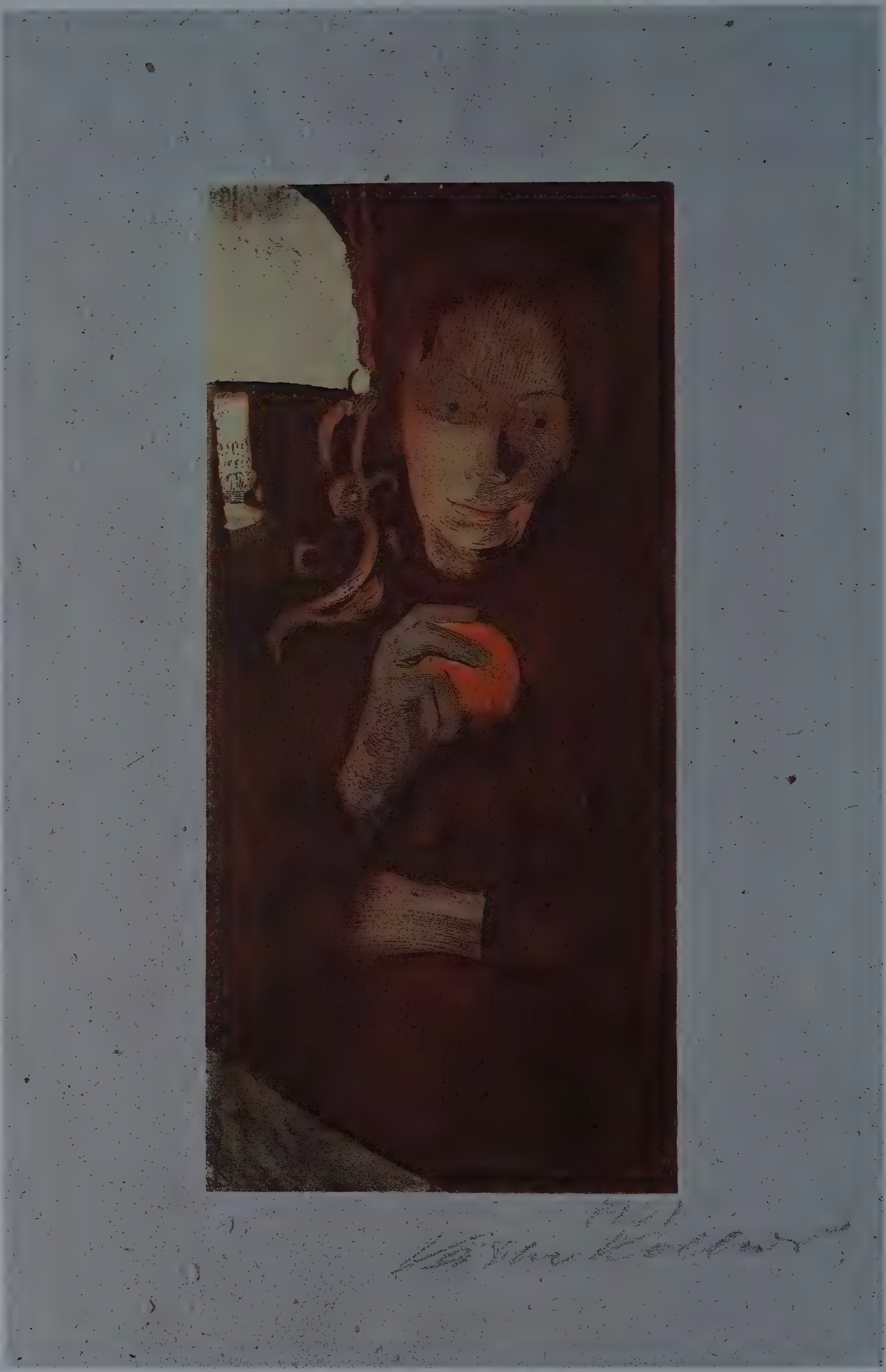
***34* Woman Fixing Her Hair *(fragment), 1900*



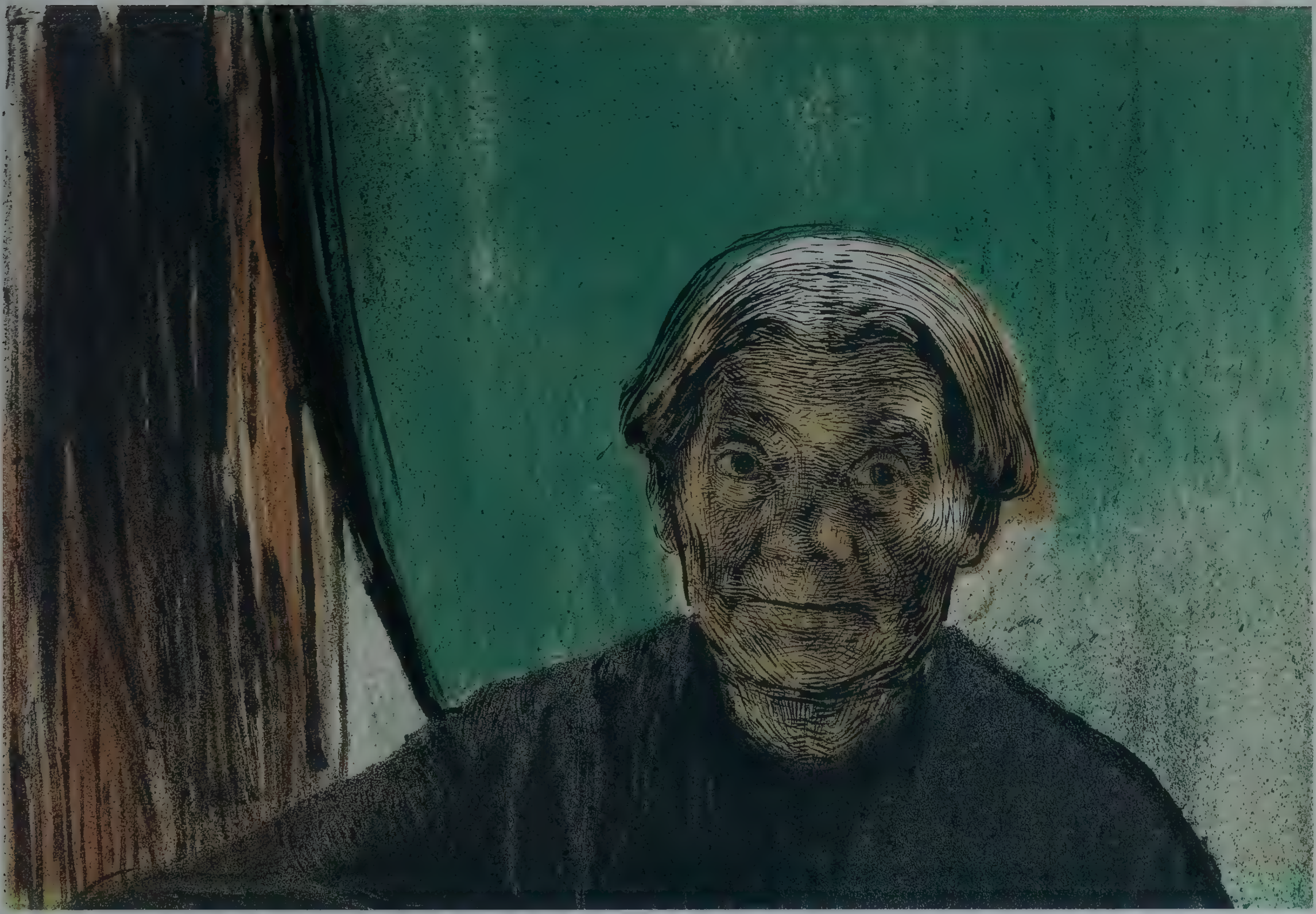
35 Female Nude on a Green Cloth, Back View, II, *1903*



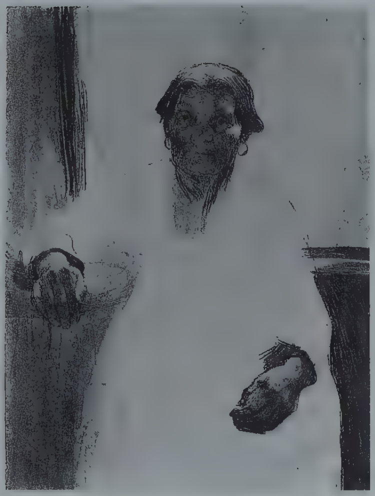
***36* Female Nude, Back View, *ca. 1901*

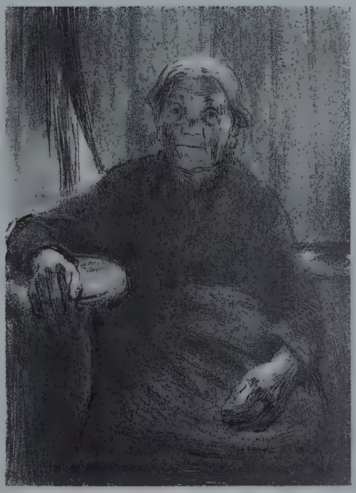


37 Woman with an Orange, *1901*

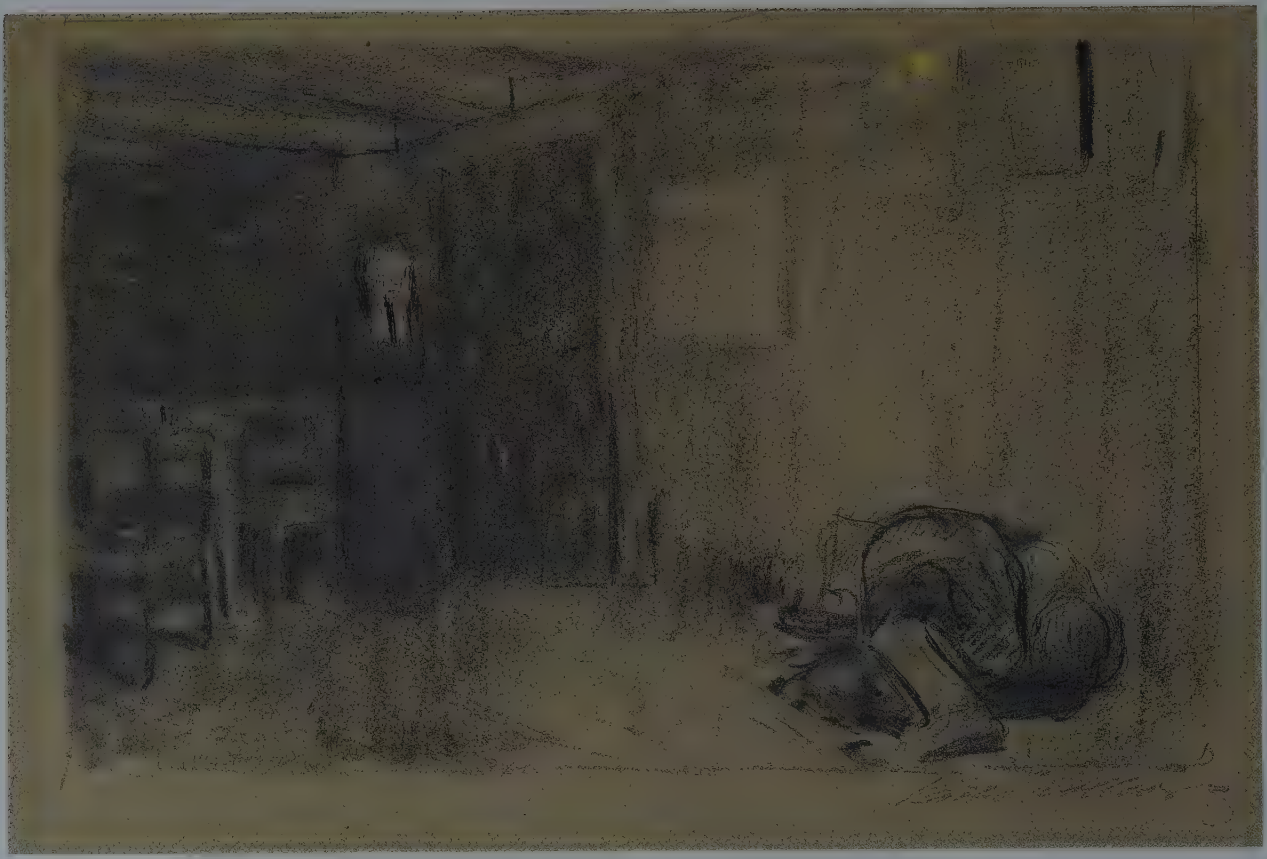


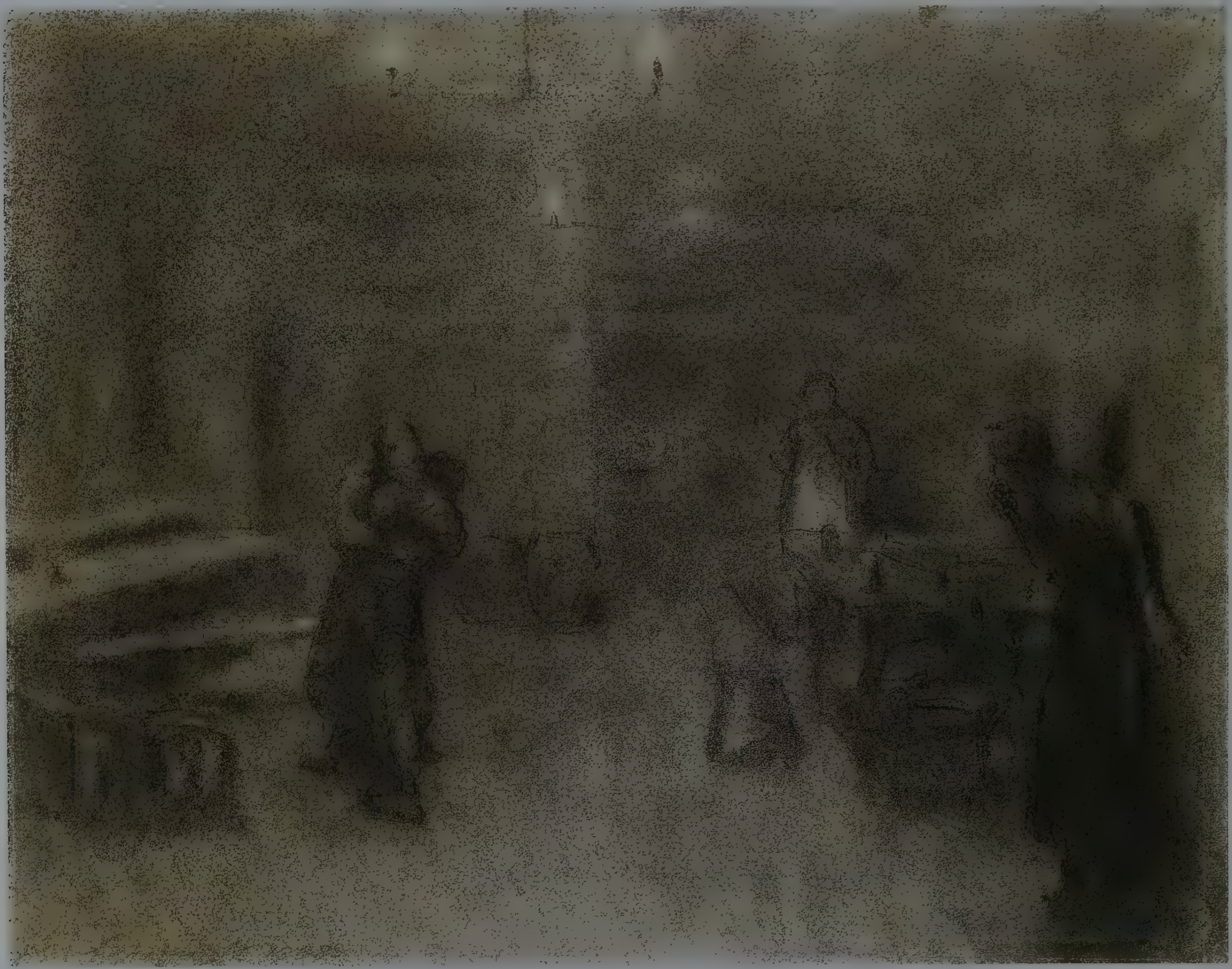
38 Old Woman at the Window *(fragment), 1901*



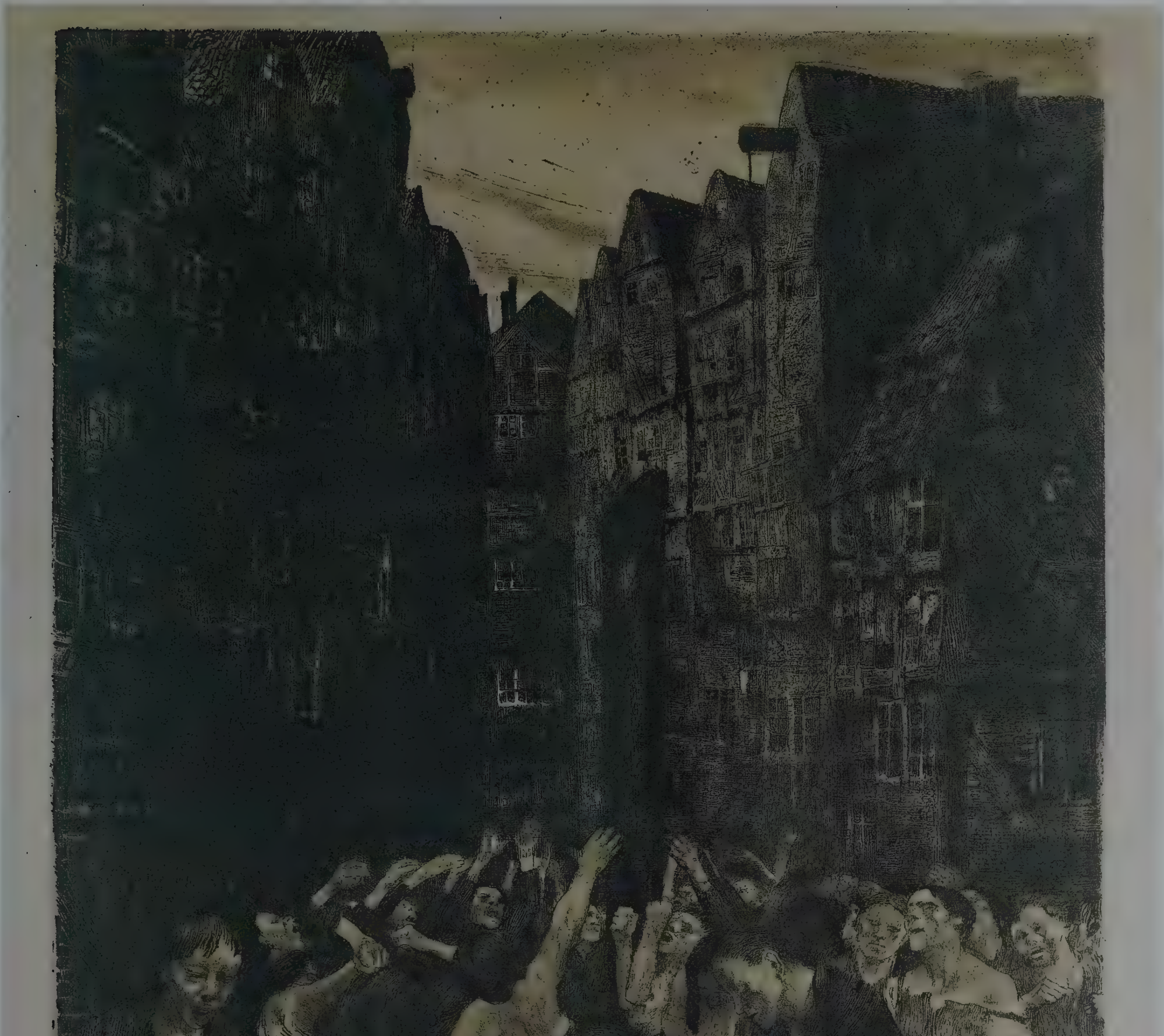


**39* Old Woman at the Window, I, *1901*
***40* Old Woman at the Window, II, *1901*

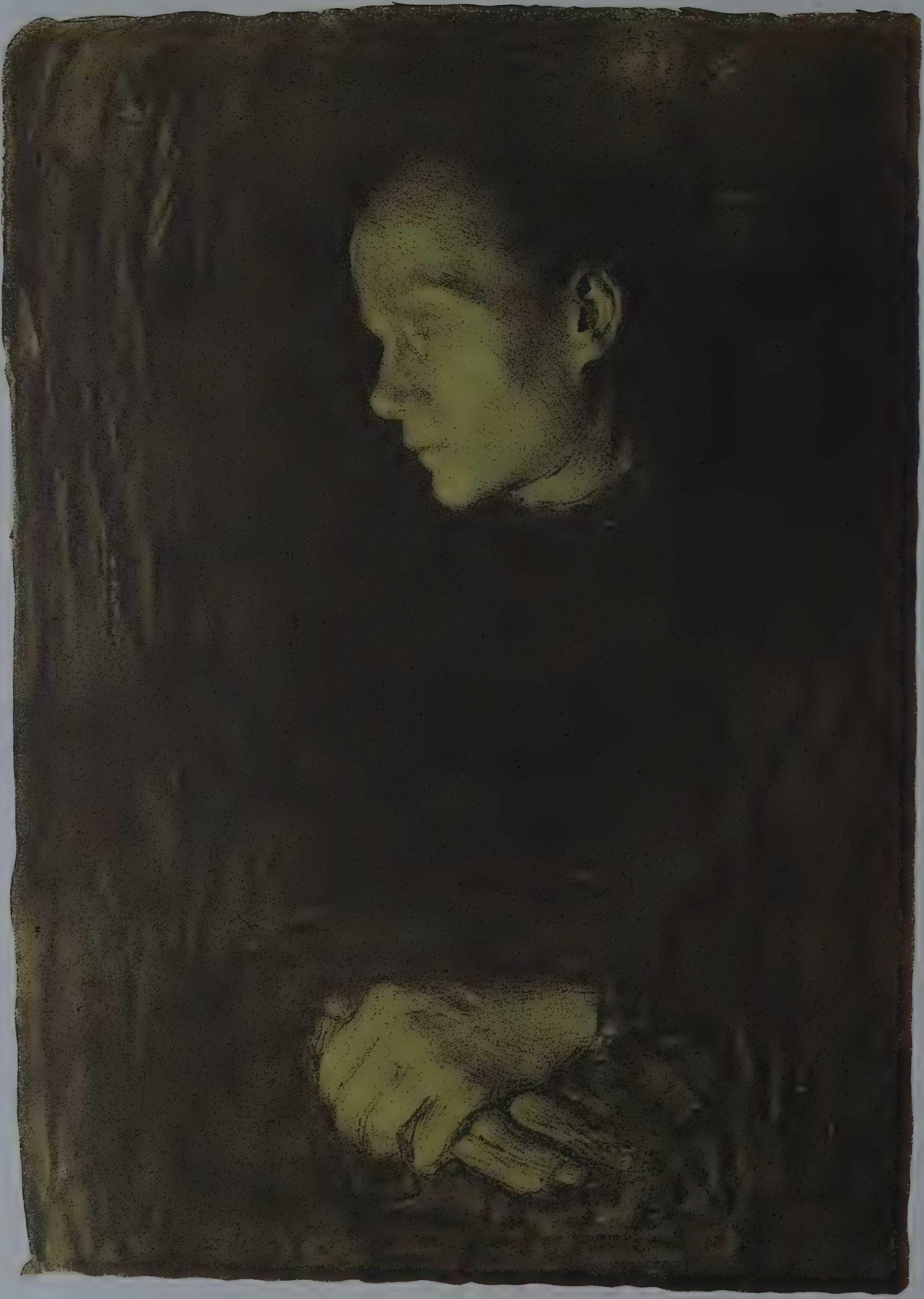




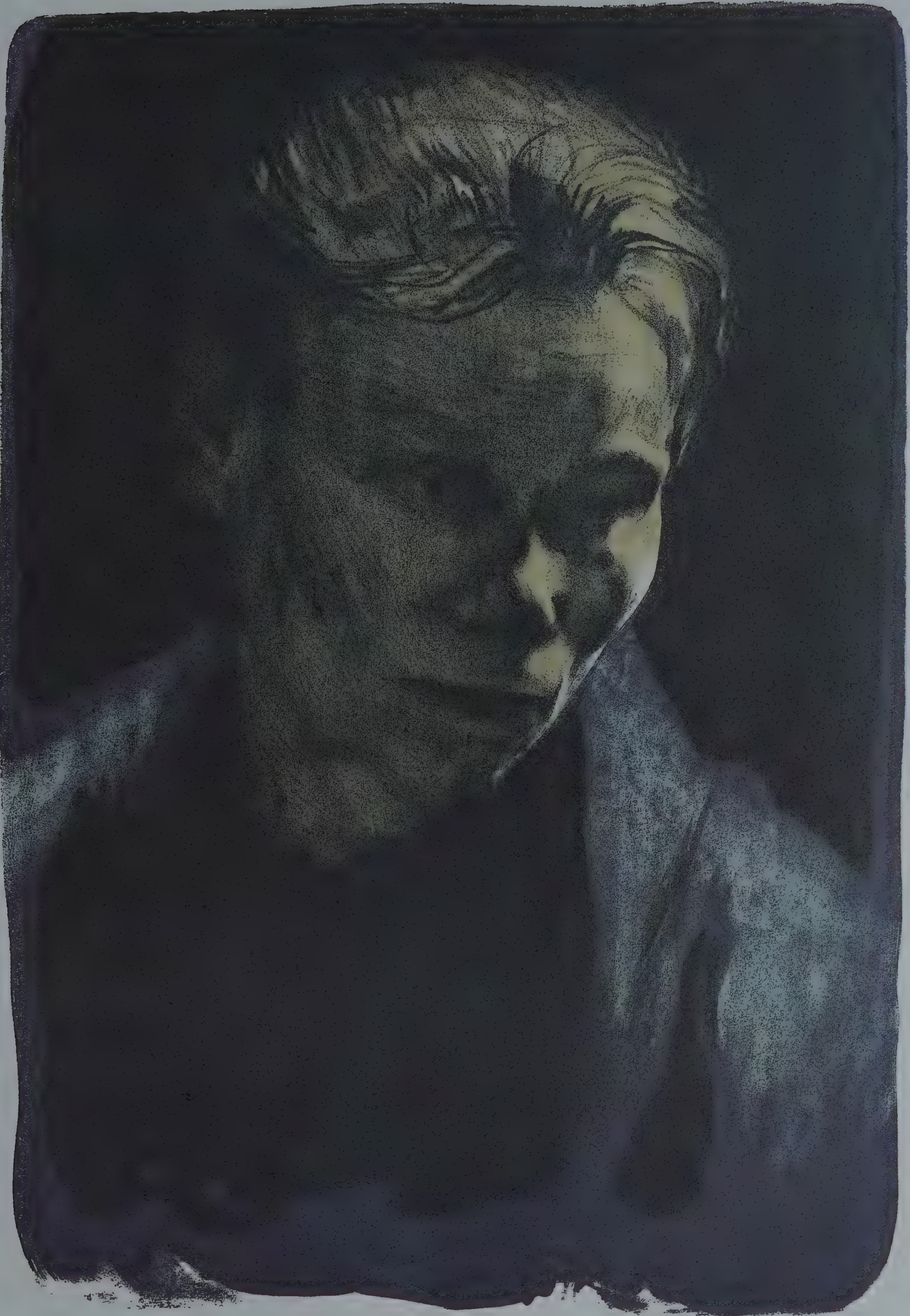
41 Fight in the Pub *(for* Germinal*), ca. 1893*
42 Fight in the Tavern *(for* Germinal*), 1888*



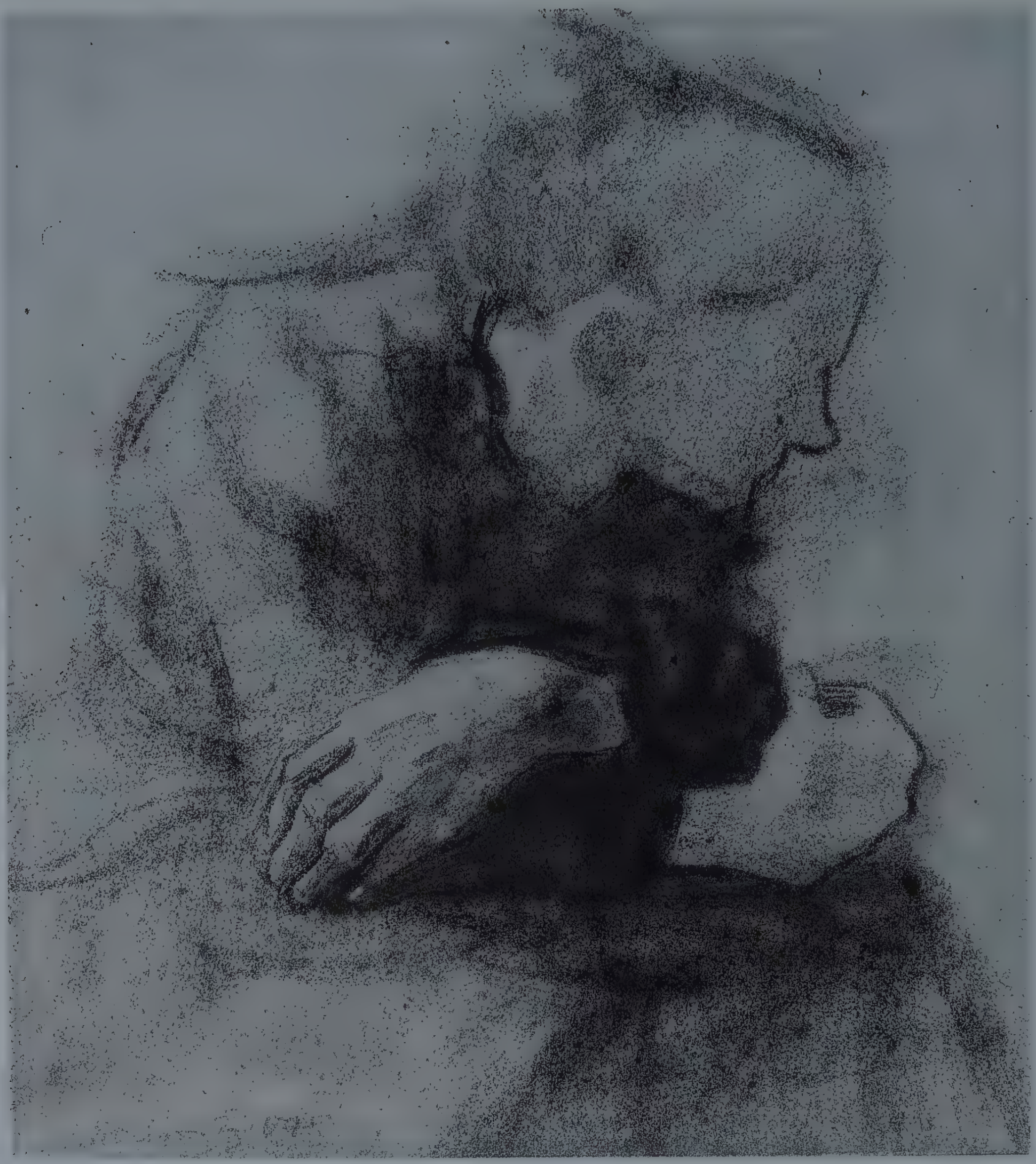
*43 La Carmagnole, V (Dance Around the Guillotine), *1901*



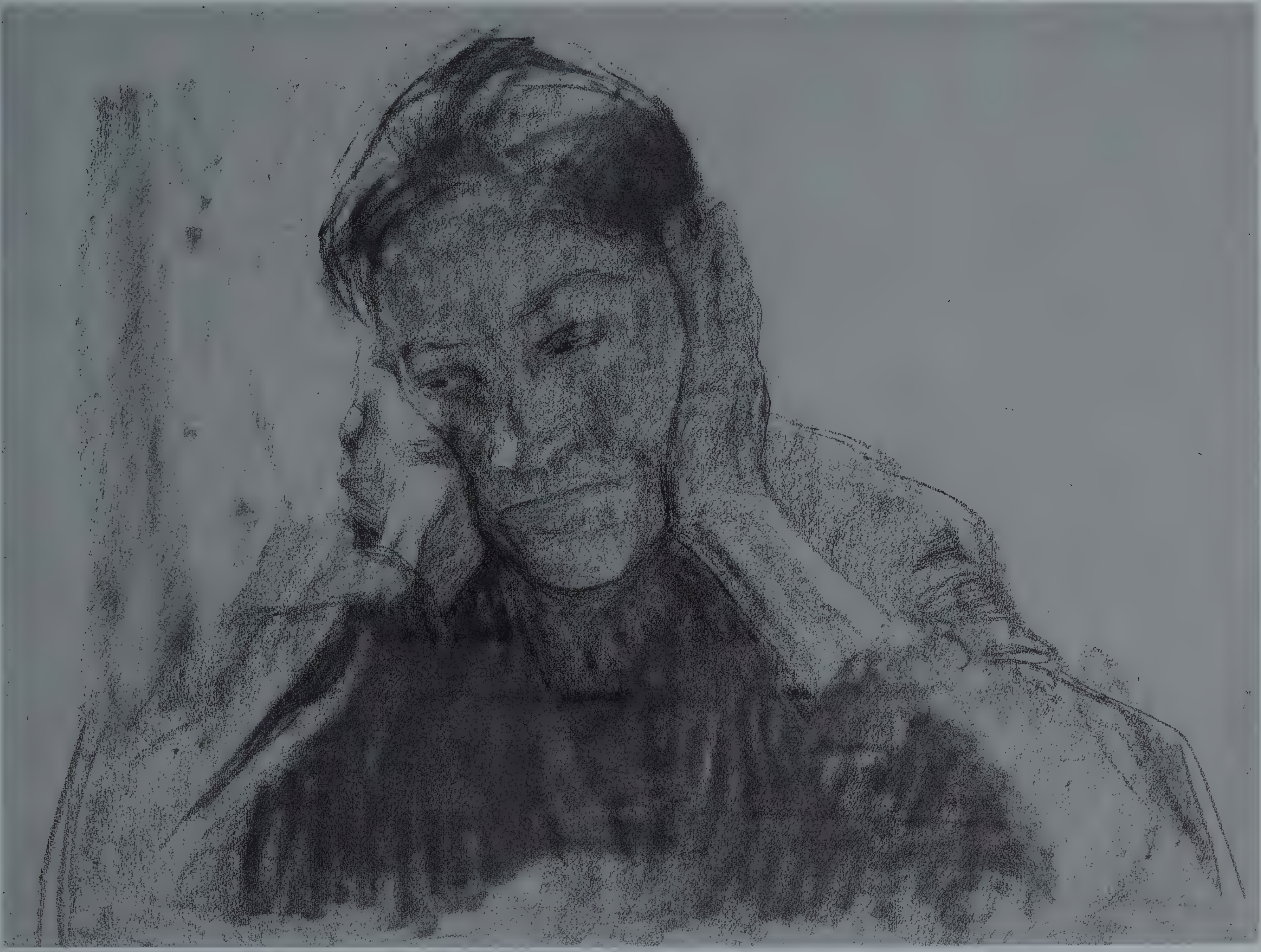
*44 Working-Class Woman in Left Profile, I, *1903*



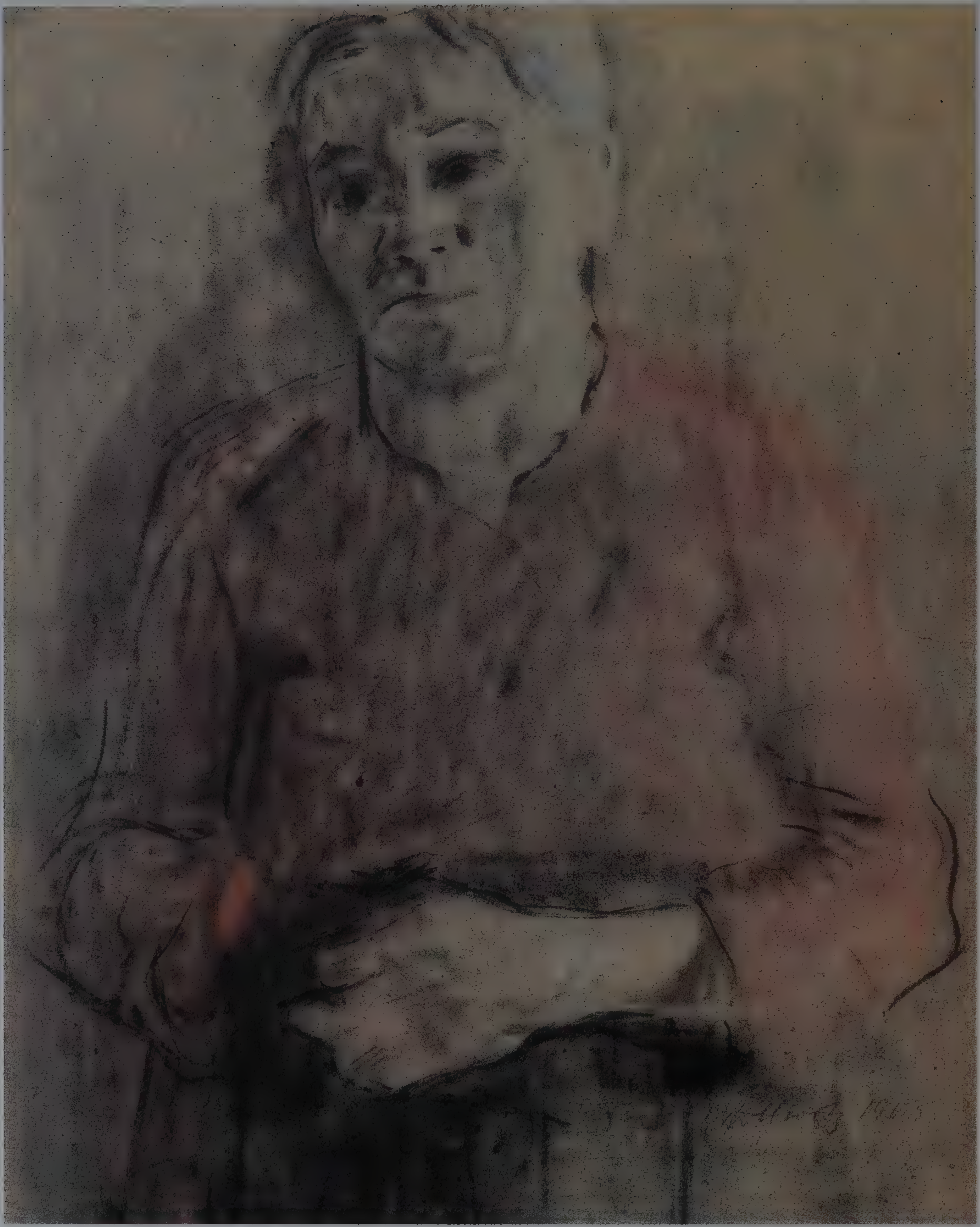
45 Half-Length Portrait of a Working-Class Woman with a Blue Shawl, IIIb, *1903*



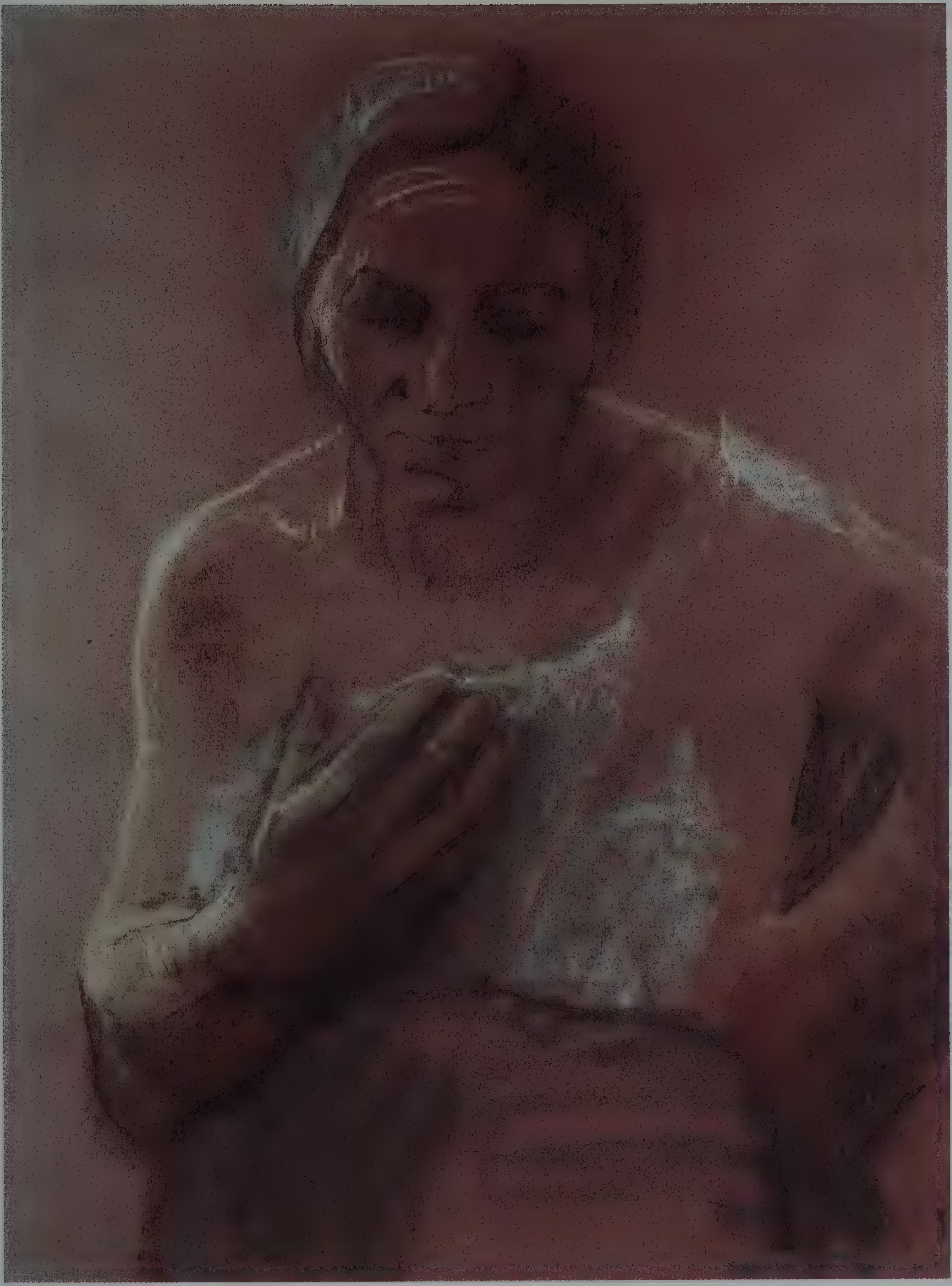
*46 Seated Working-Class Woman, *1904*



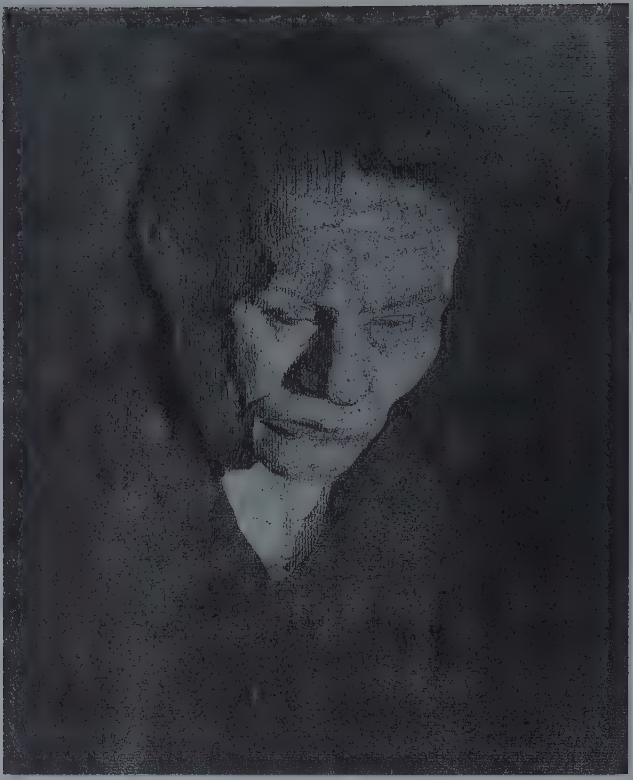
**47* Working-Class Woman Holding Her Head with Both Hands, *1904*

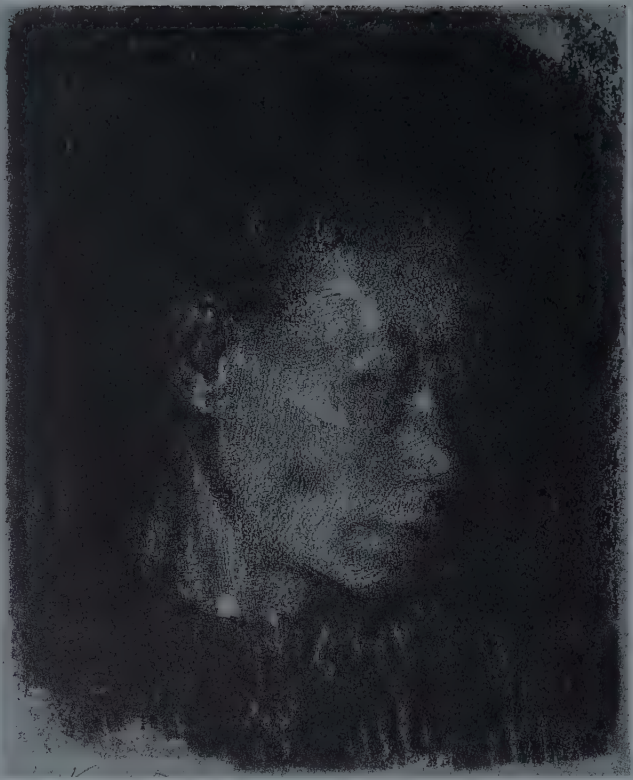


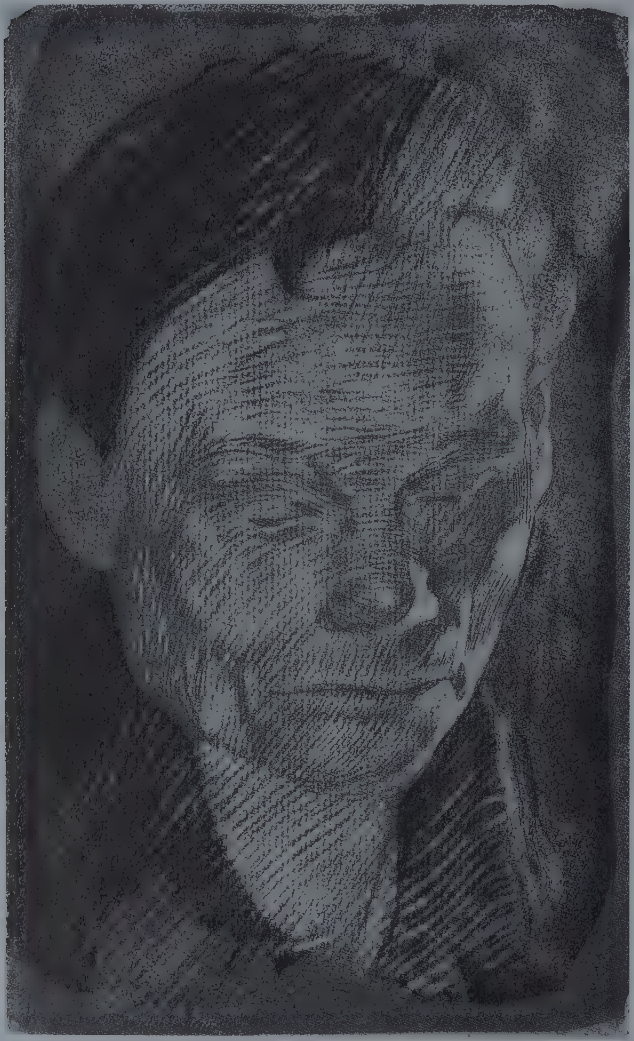
48 Working-Class Woman with Clasped Hands, *1903*

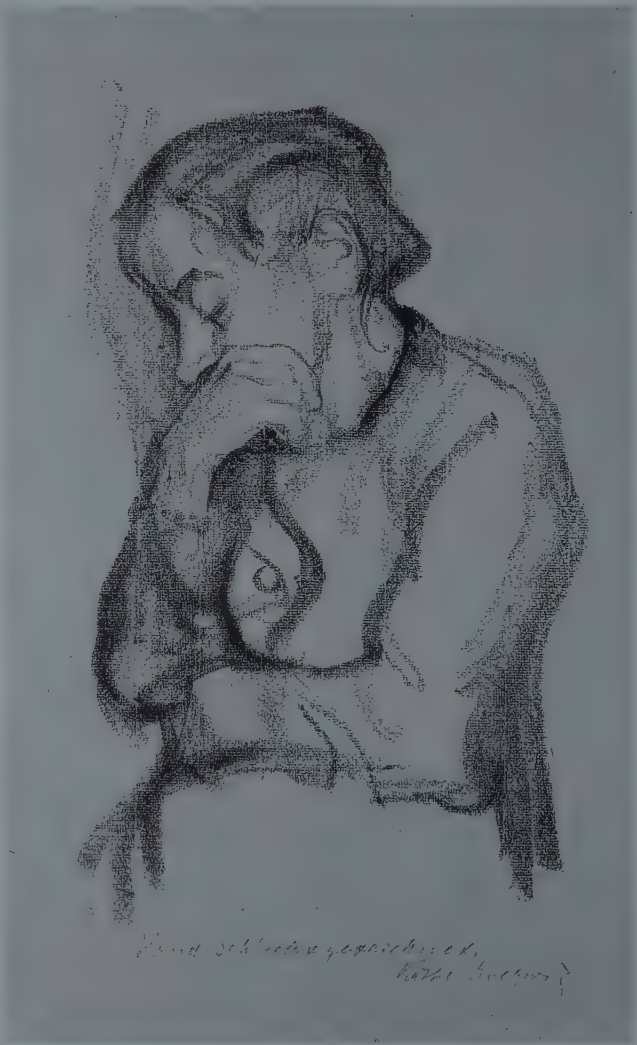


49 Working-Class Woman with Her Hand at Her Chest, *1904*

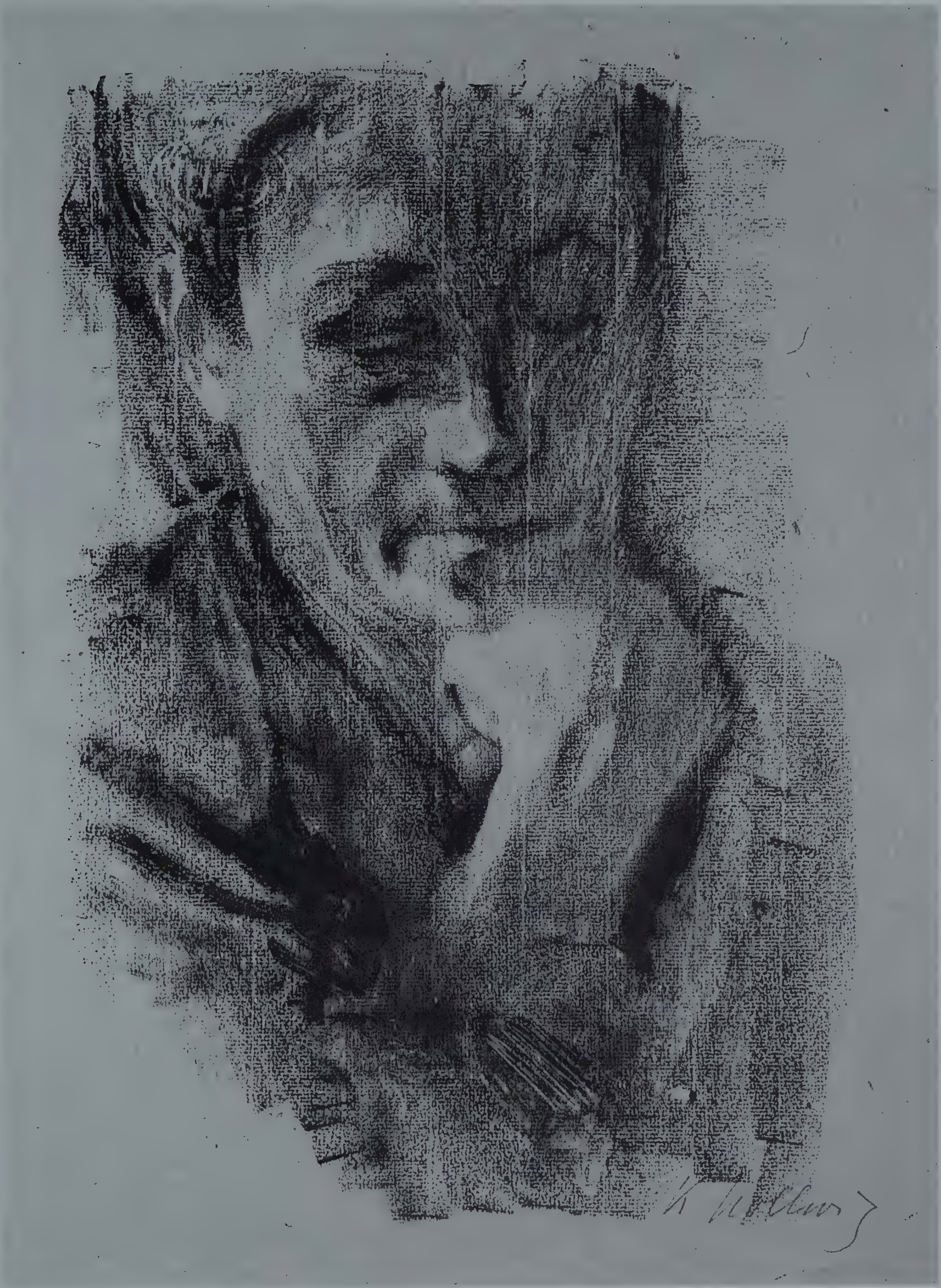




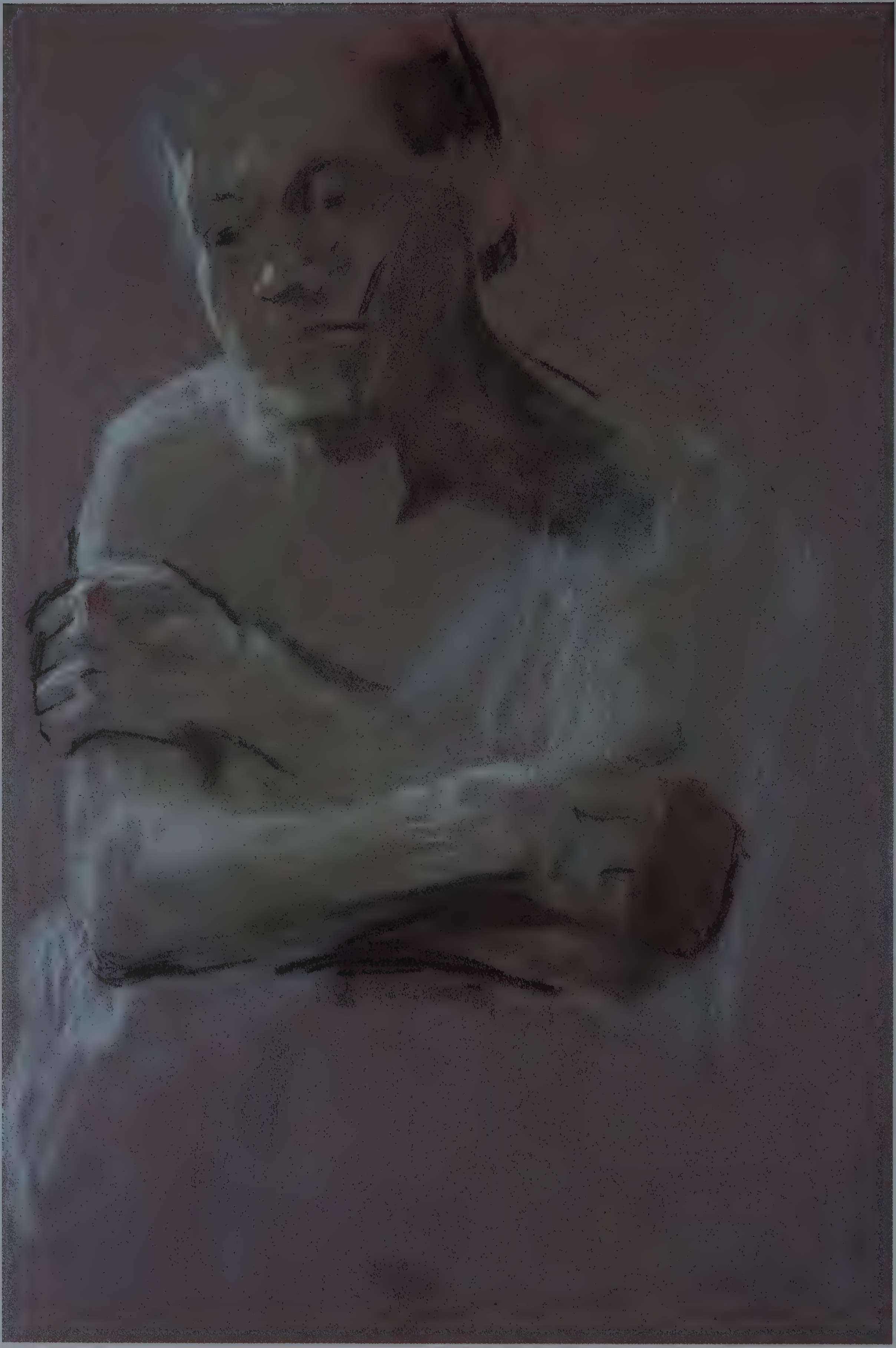



Auf Stein gezeichnet,
Käthe Kollwitz

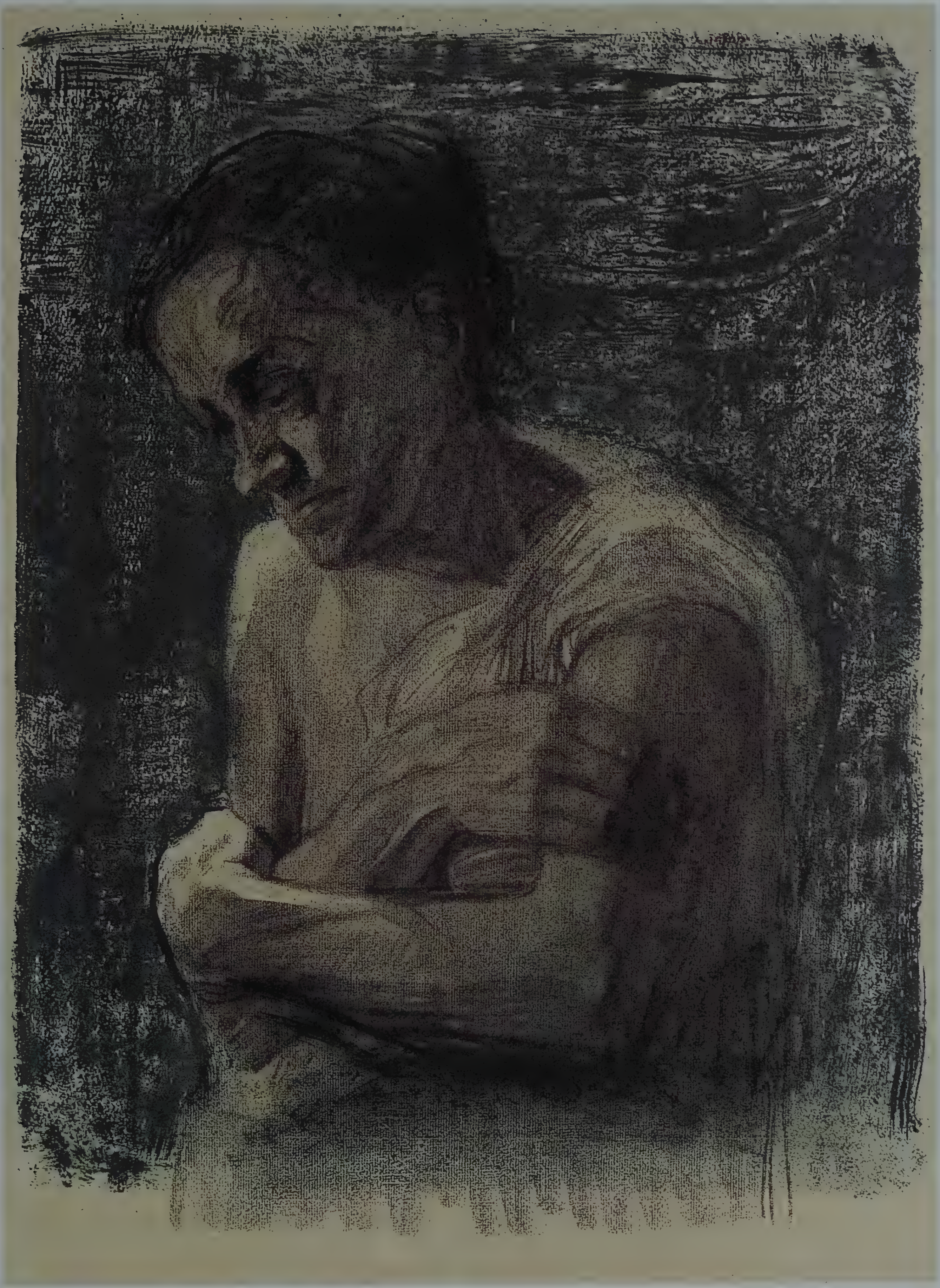
**50* Woman with Downcast Eyes, IV, *1905*
**51* Head of a Woman, III, *1905*
**52* Head of a Working-Class Woman, *1905*
**53* Half-Length Figure of a Woman, *1905*



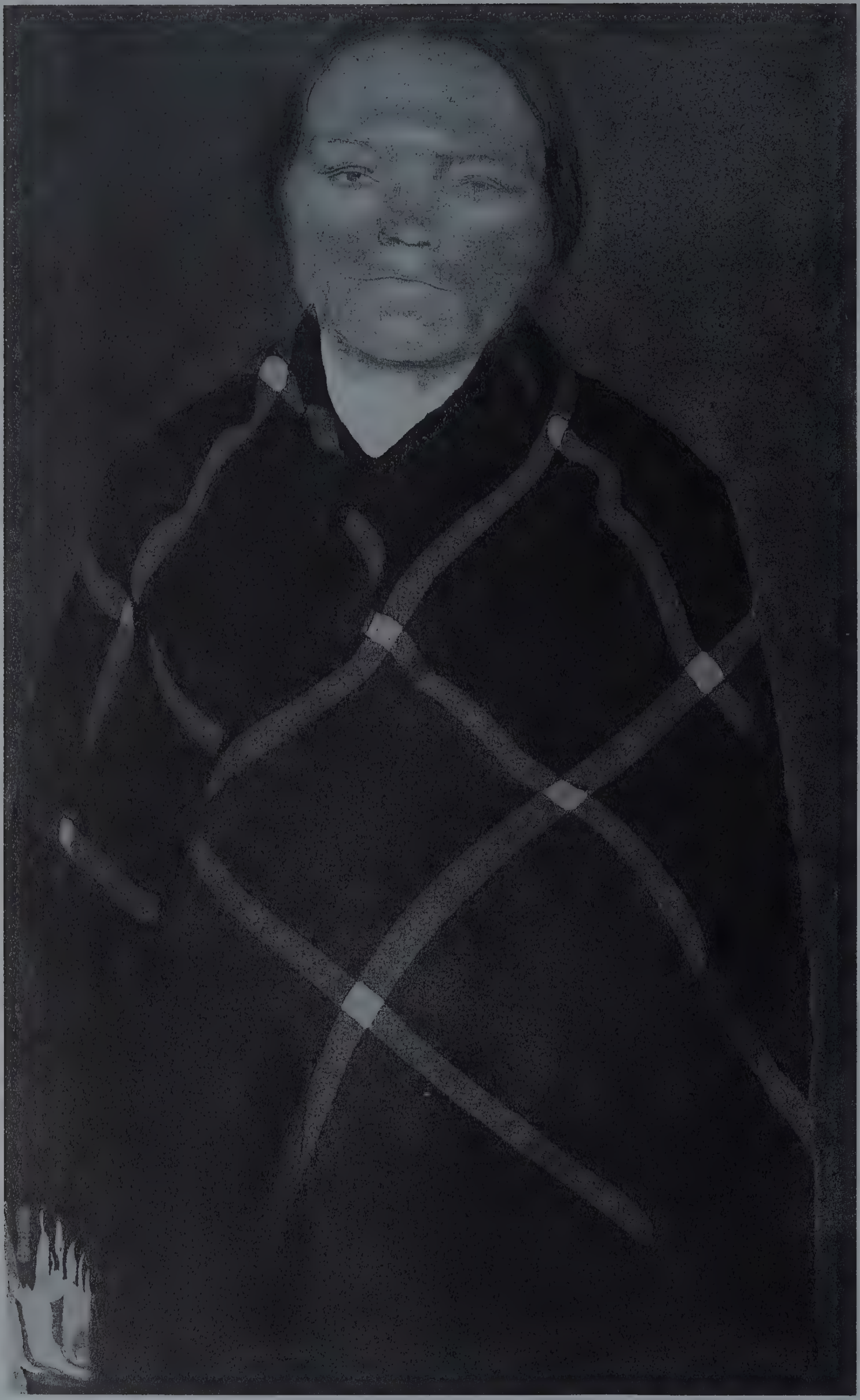
**54* Woman Supporting Her Chin with Her Right Hand, *1905*



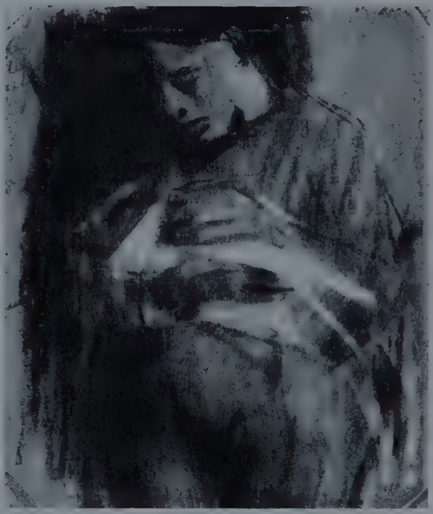
55 Half-Length Portrait of a Woman with Folded Arms, *1904*



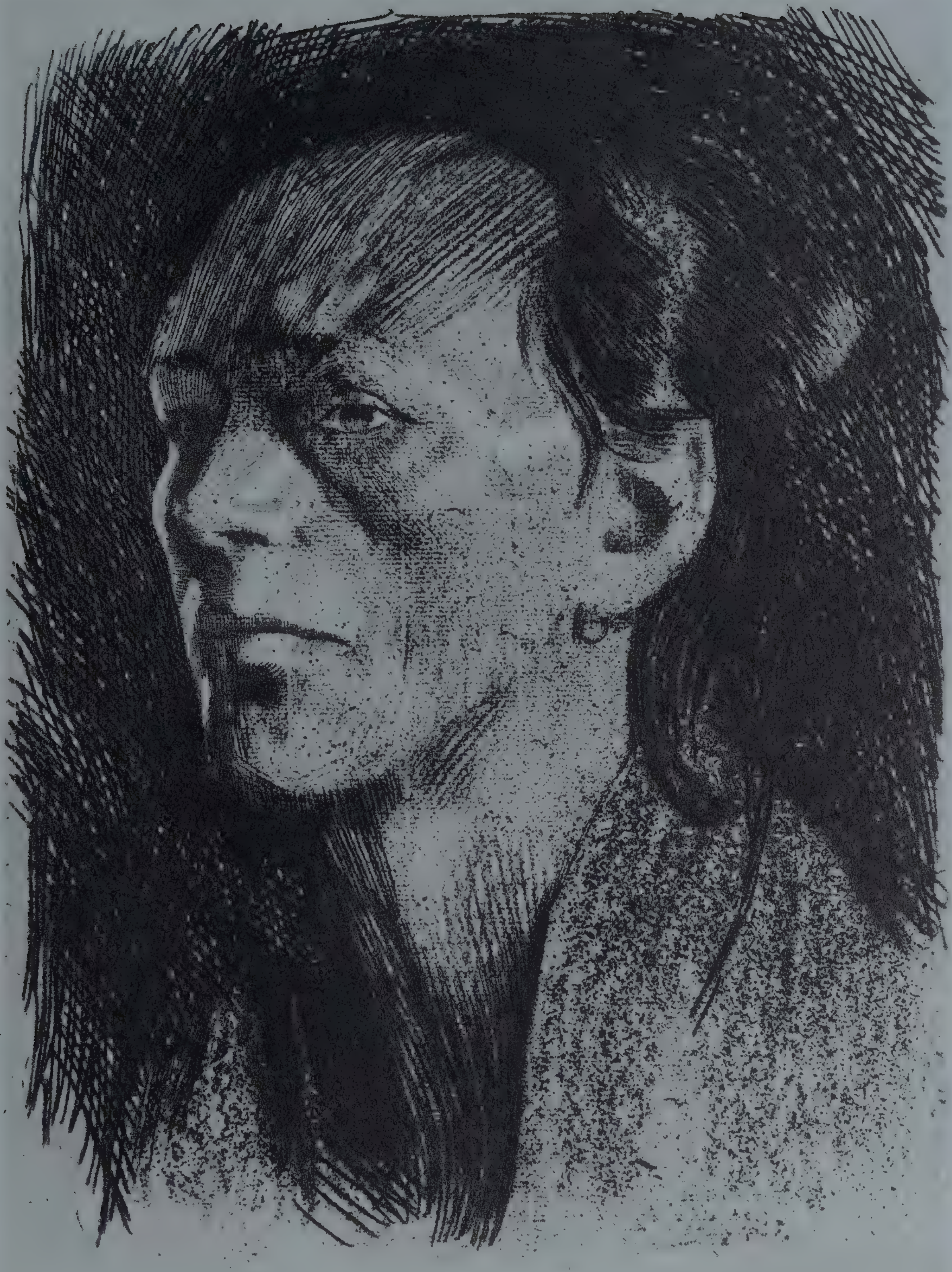
56 Half-Length Portrait of a Woman with Folded Arms, II, *1905*



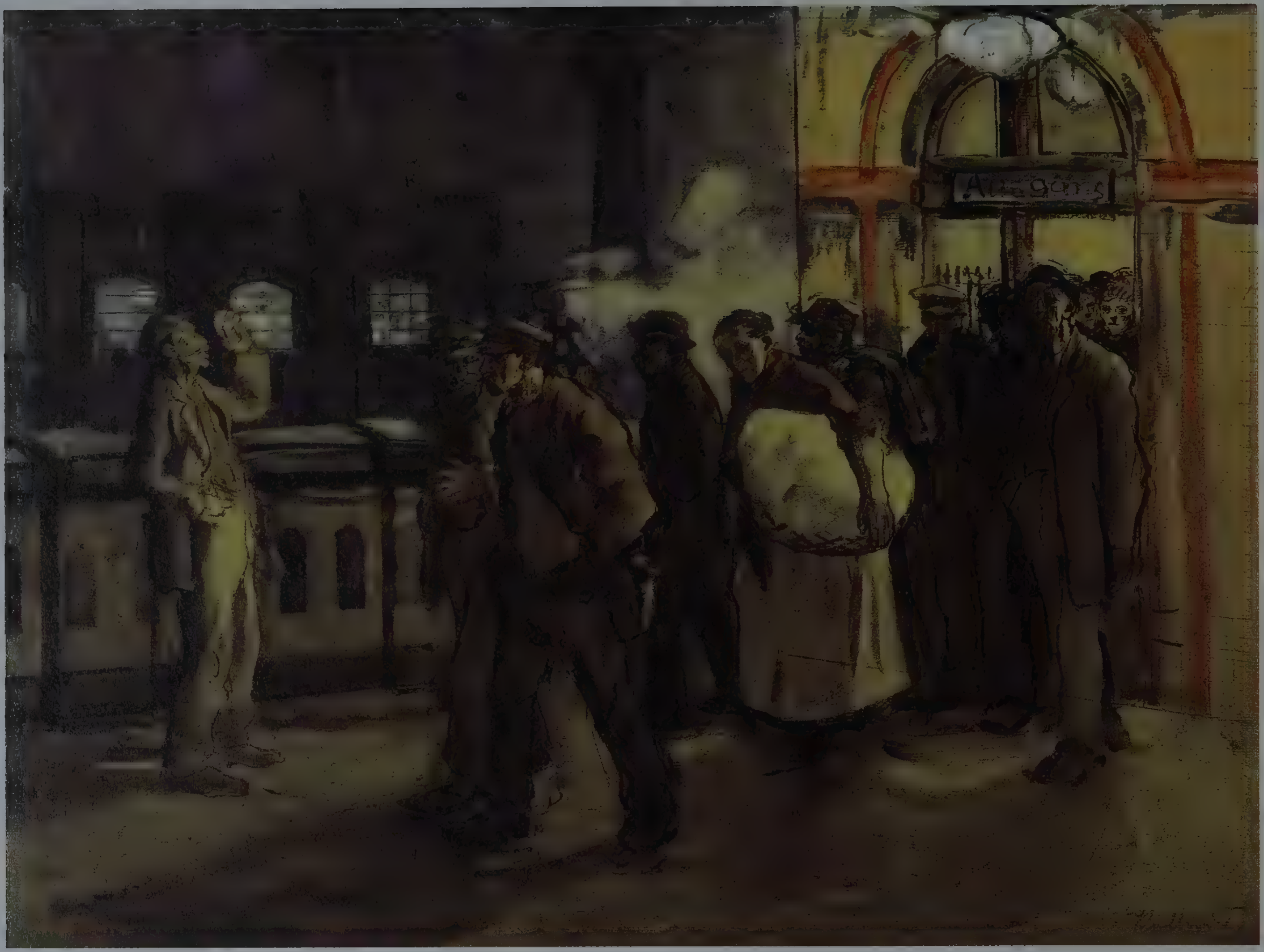
**57* Pregnant Woman, IVa, *1910*



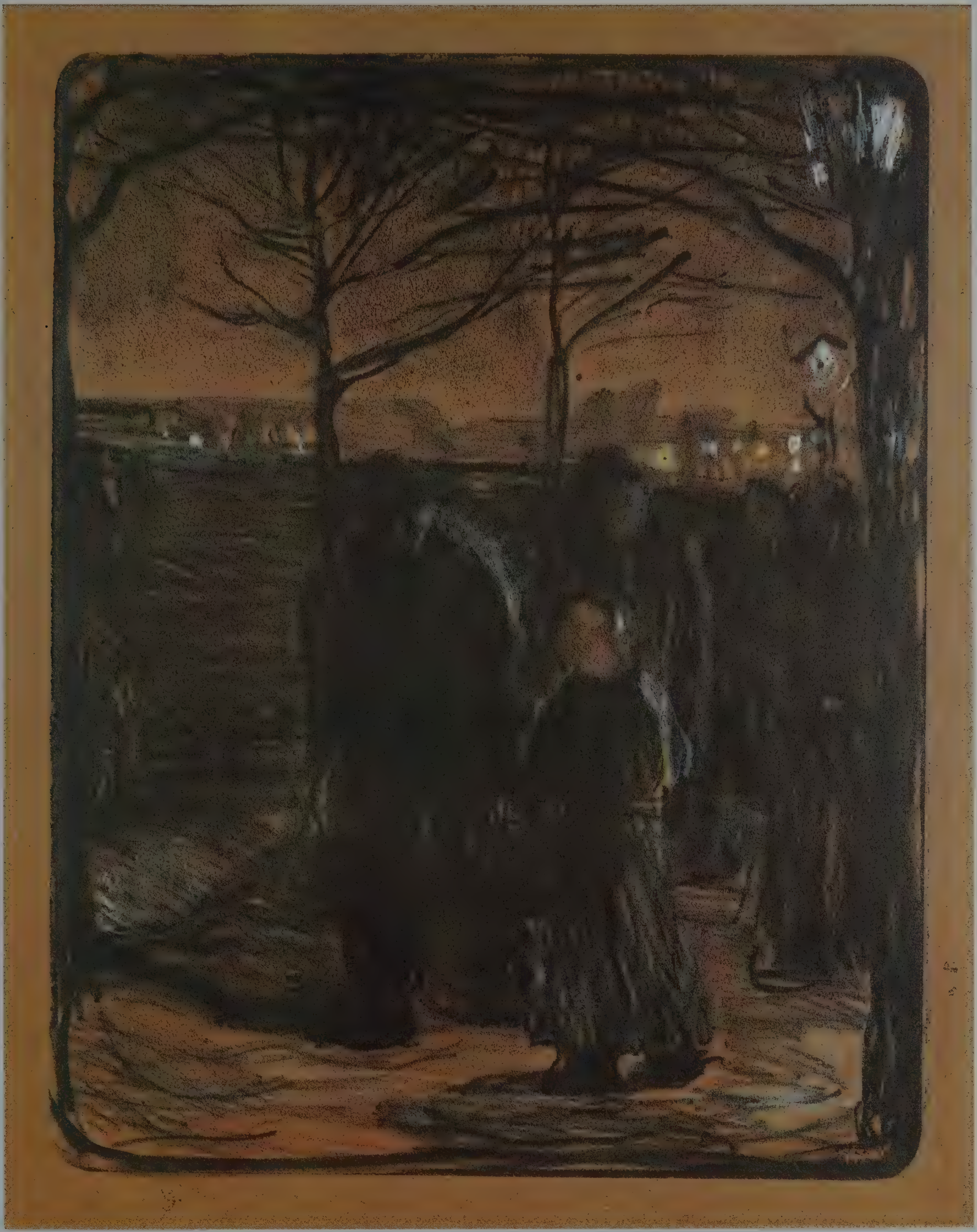
***58* Standing Female Nude with a Child, *ca. 1900*



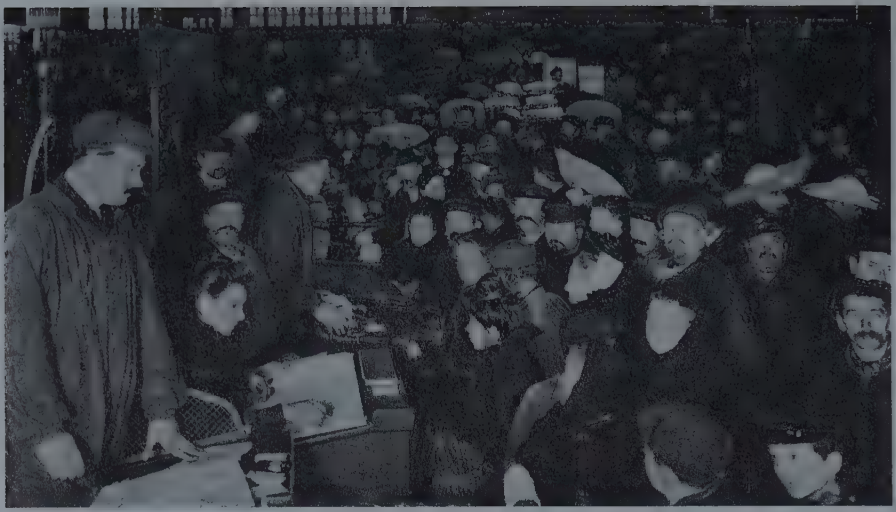
**59* Working-Class Woman (with Earring), IVa, *1910*



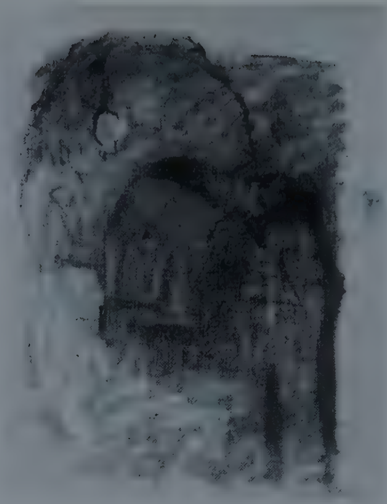
60 Workers at the Lehrter Station on Their Way Home (Berlin), *1897–1899*



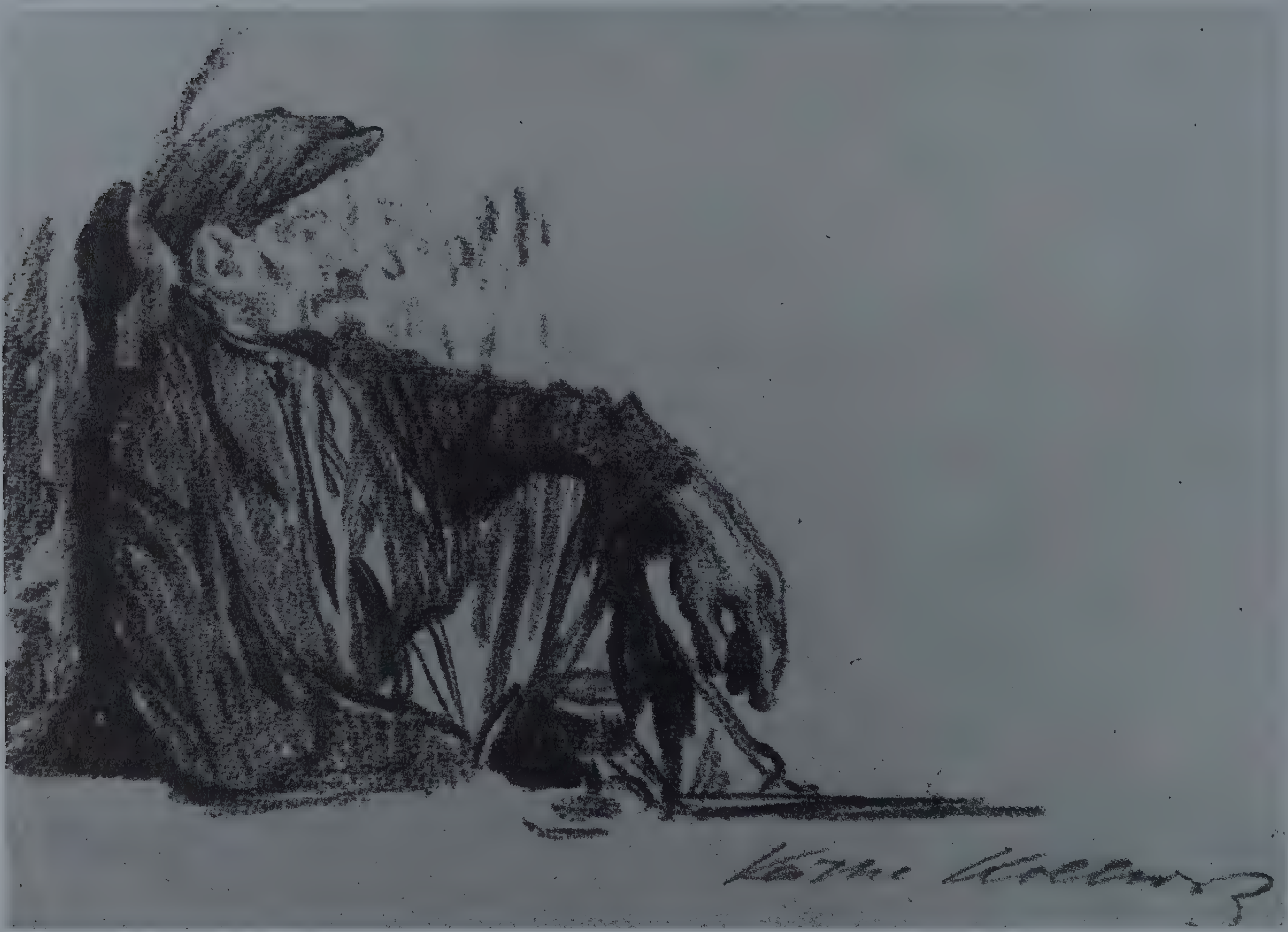
61 City Outskirts, *1901*



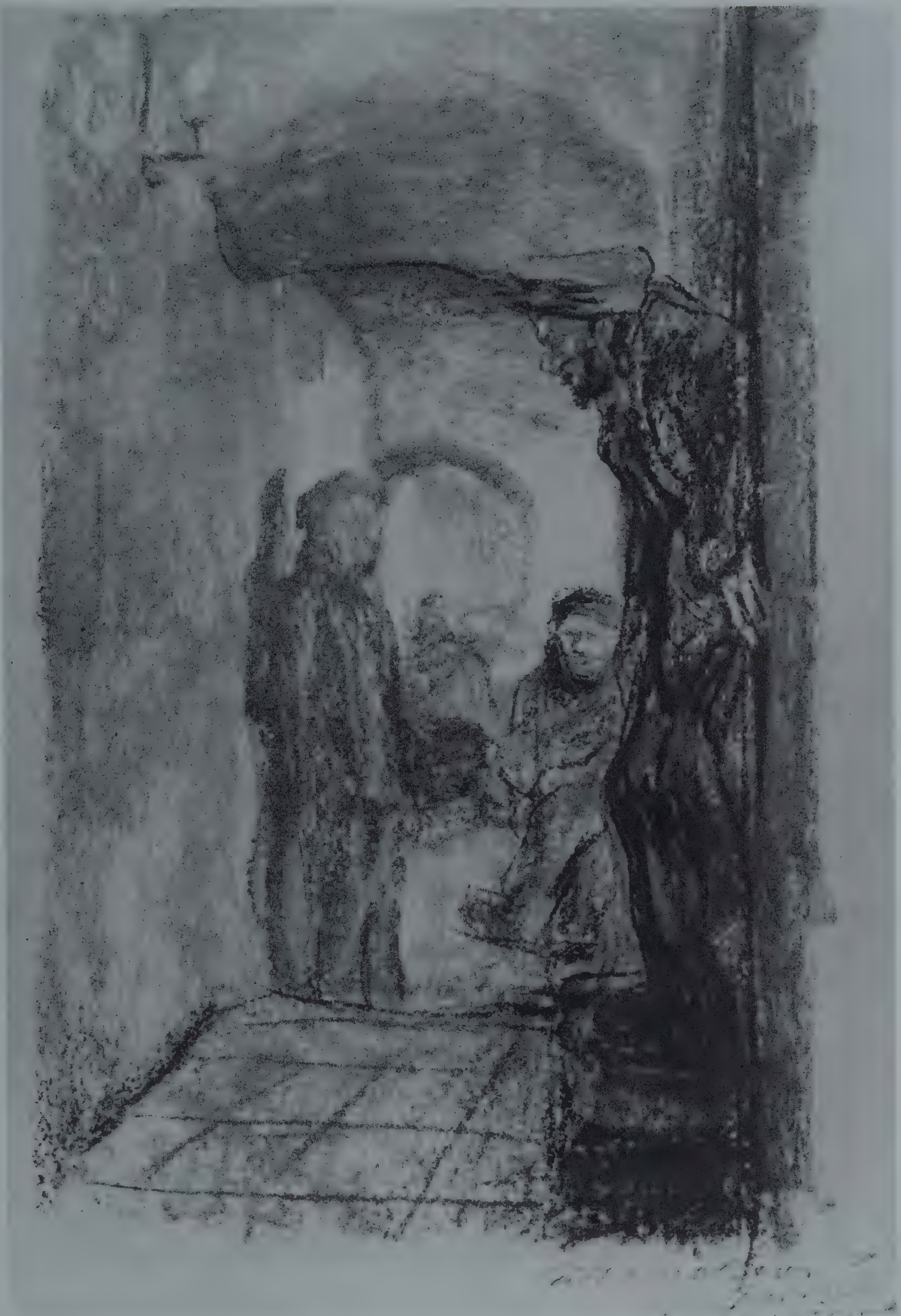
*62 ''Les Halles'' *(from a postcard photograph), ca. 1910*



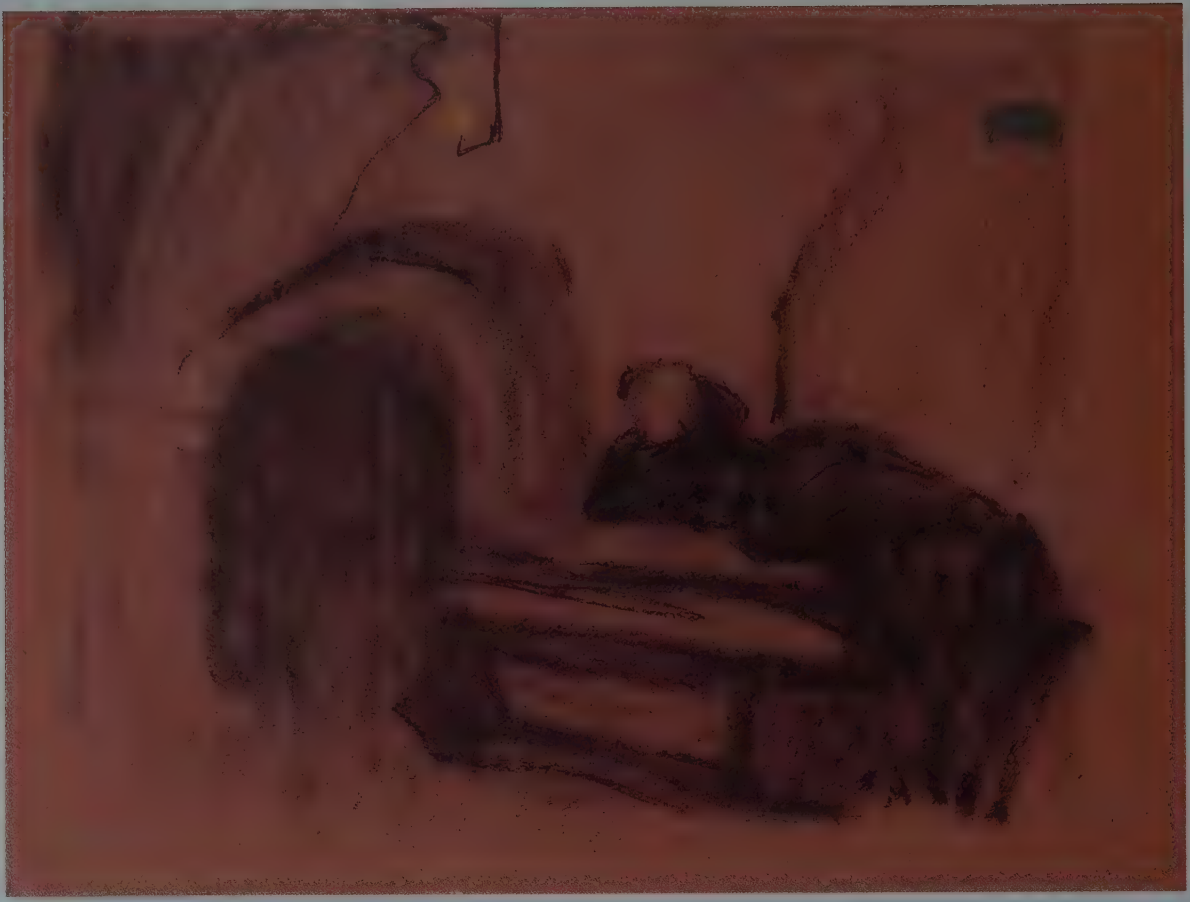
63 Caveau des Innocents, I, *1904*

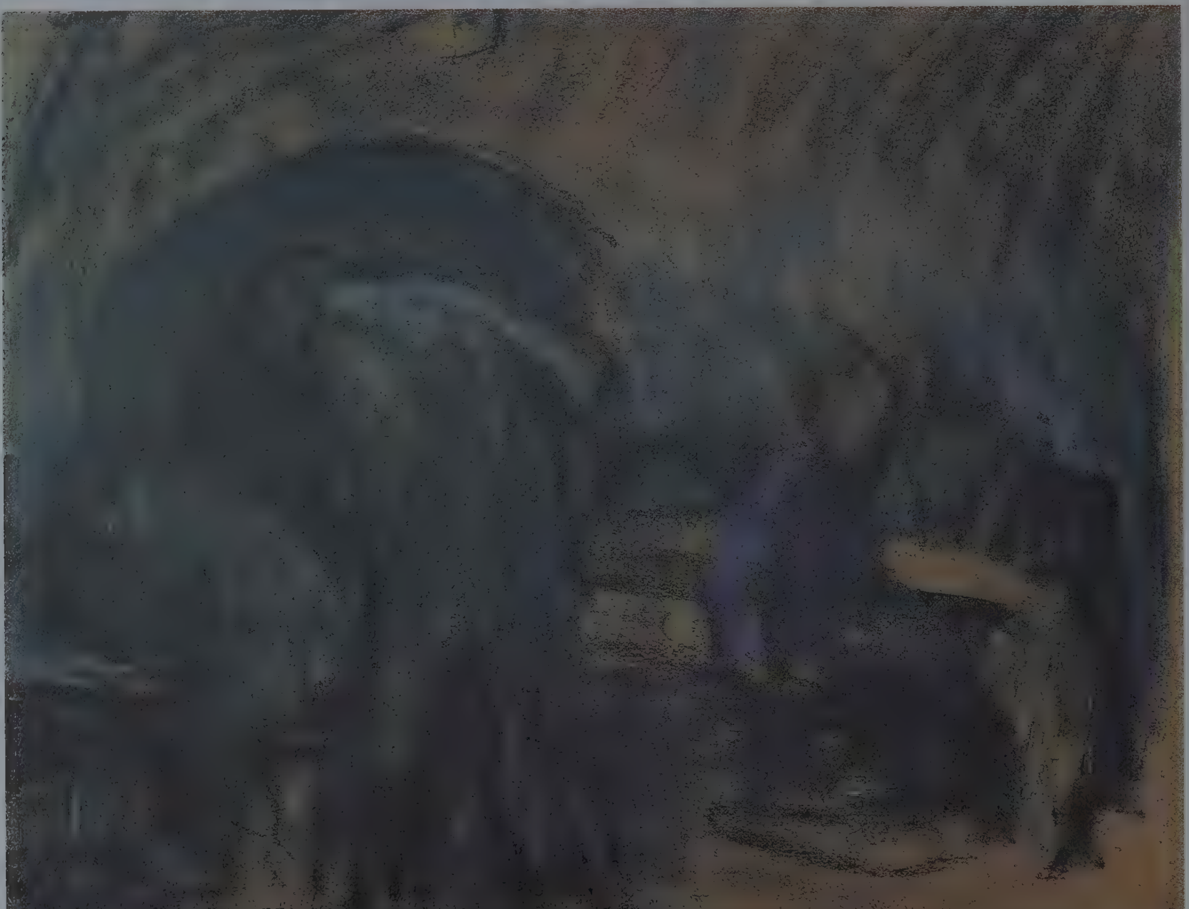

Käthe Kollwitz

**64* Parisian Working Man, *1904*

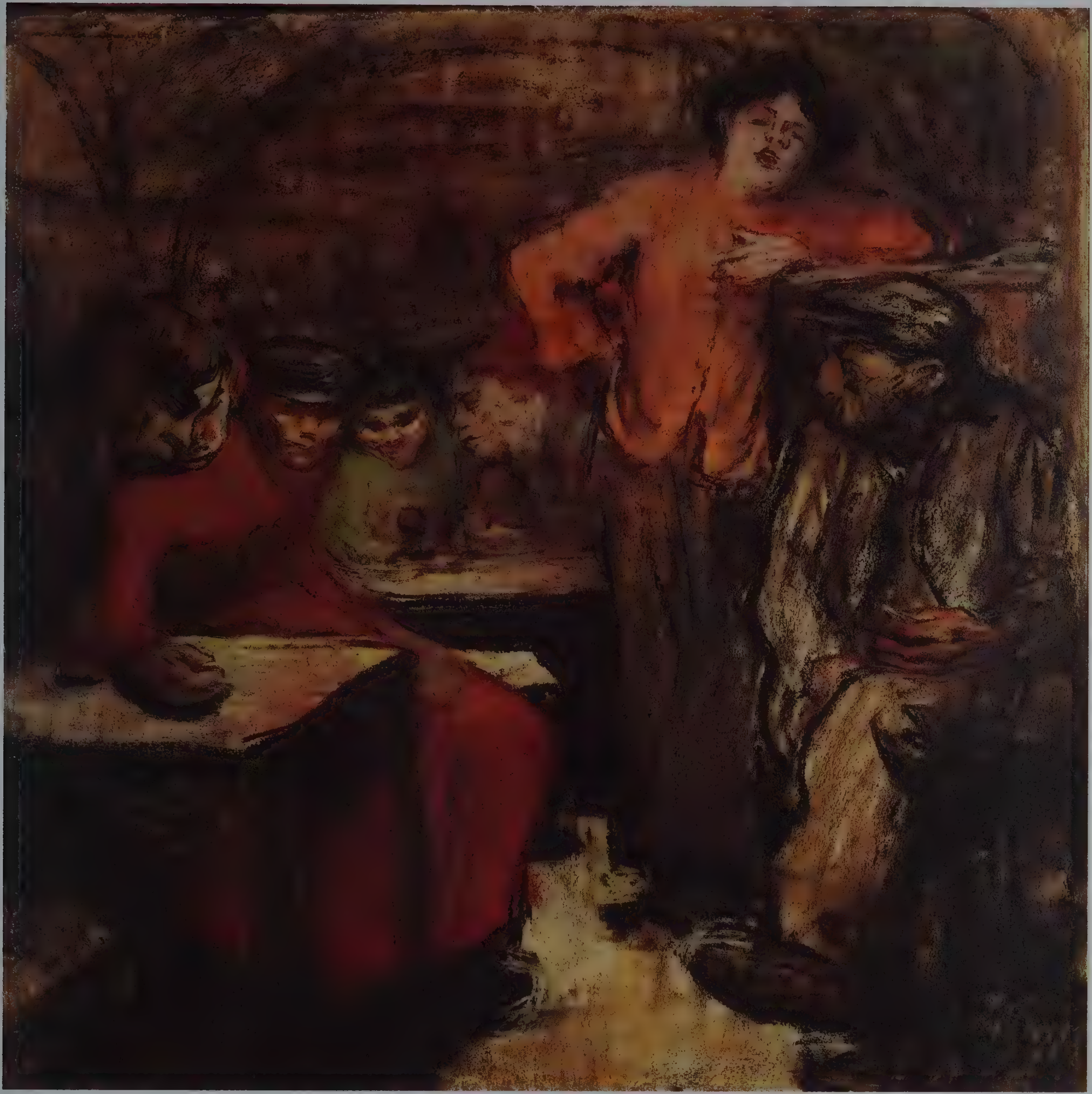


**65 Caveau des Innocents, II, *1904*

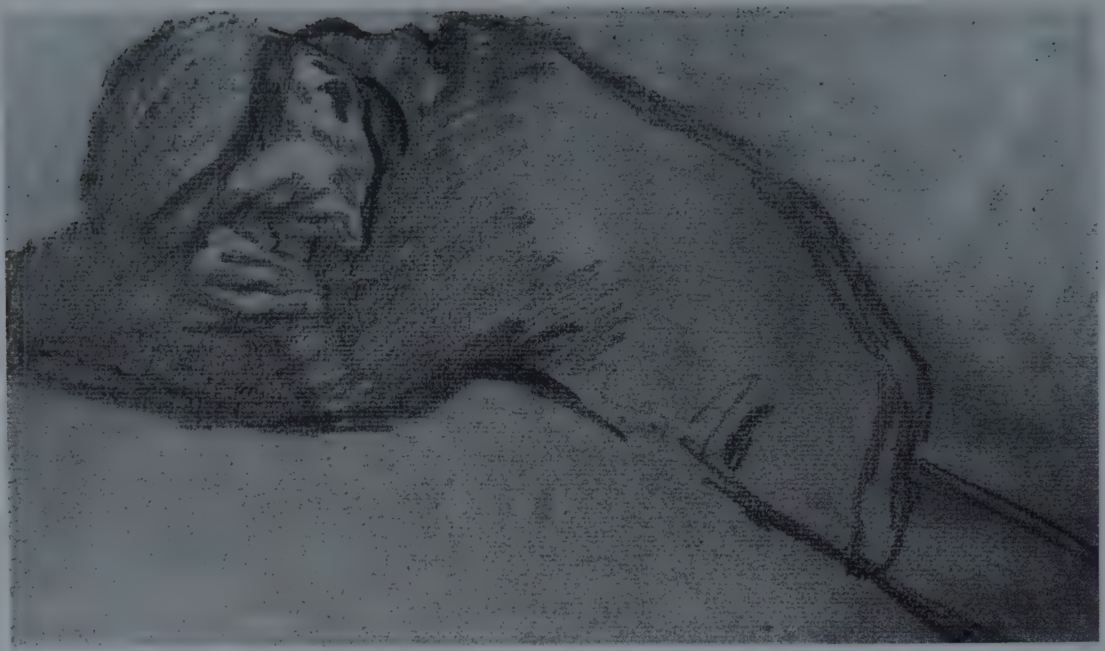


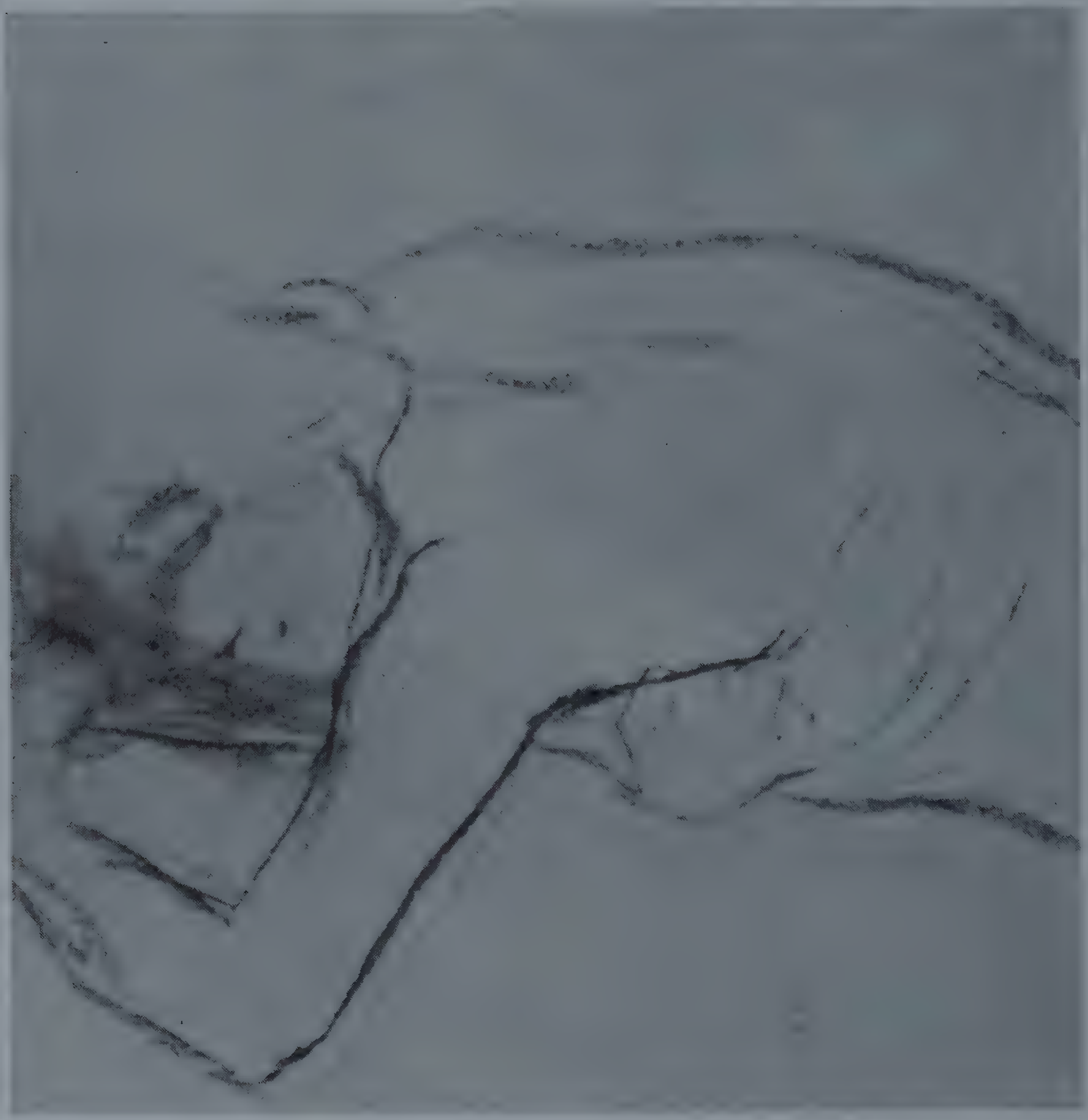


66 Caveau des Innocents, III, *1904*
67 Caveau des Innocents, IV, *1904*

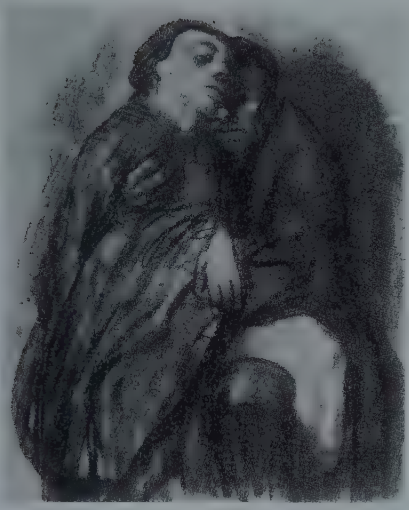


68 Cellar Tavern, Paris, *1904*

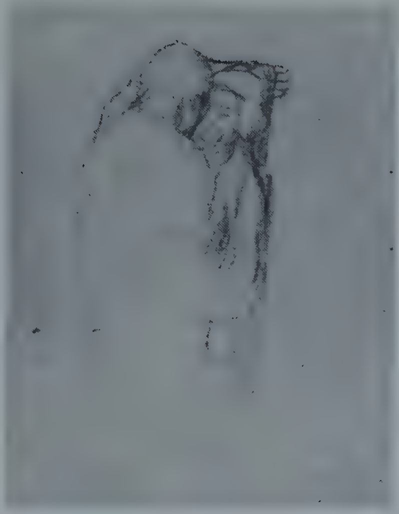




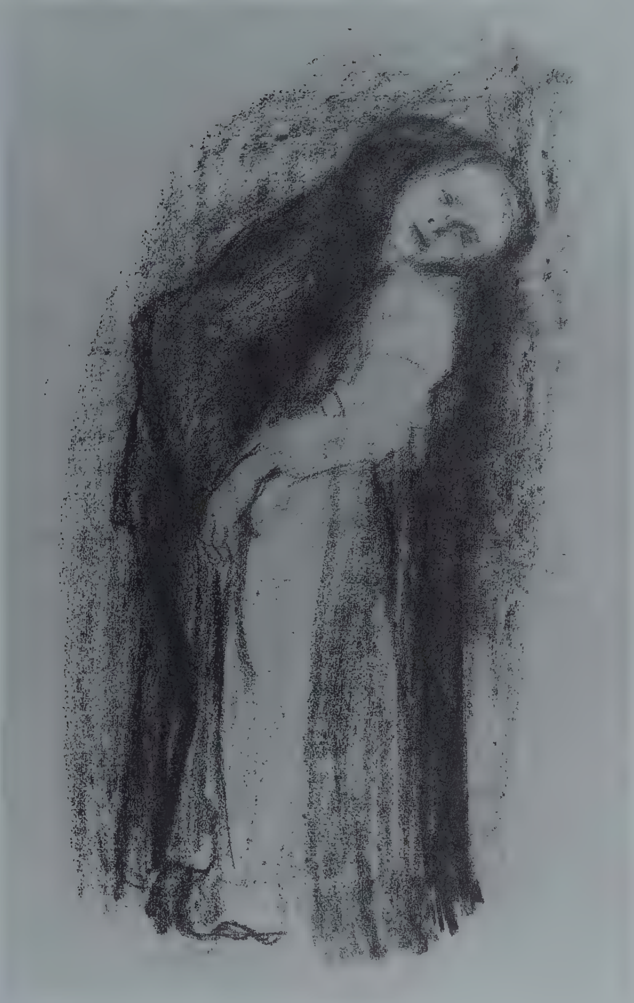
*69 Caveau des Innocents, V, *1904*
*70 Caveau des Innocents, VI, *1904*



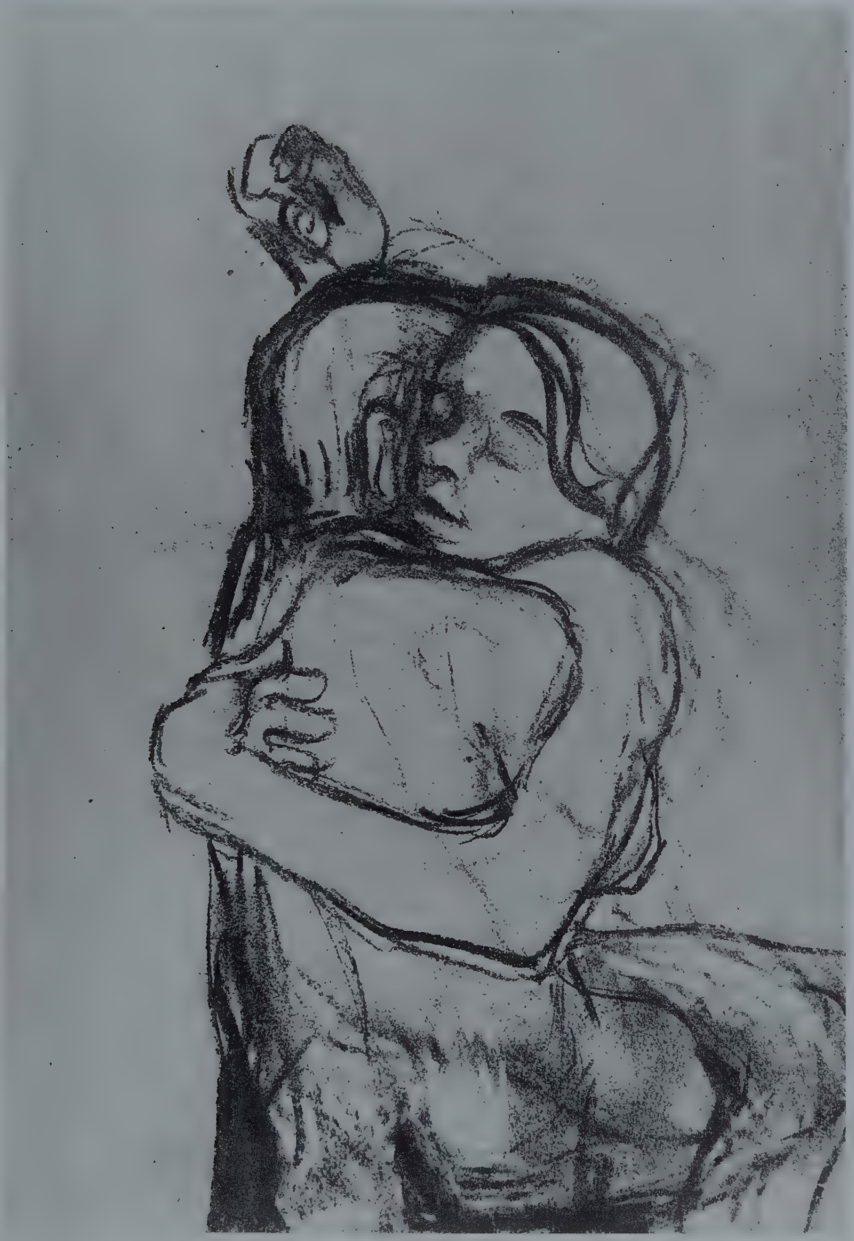
*73 Lovers, *1909*



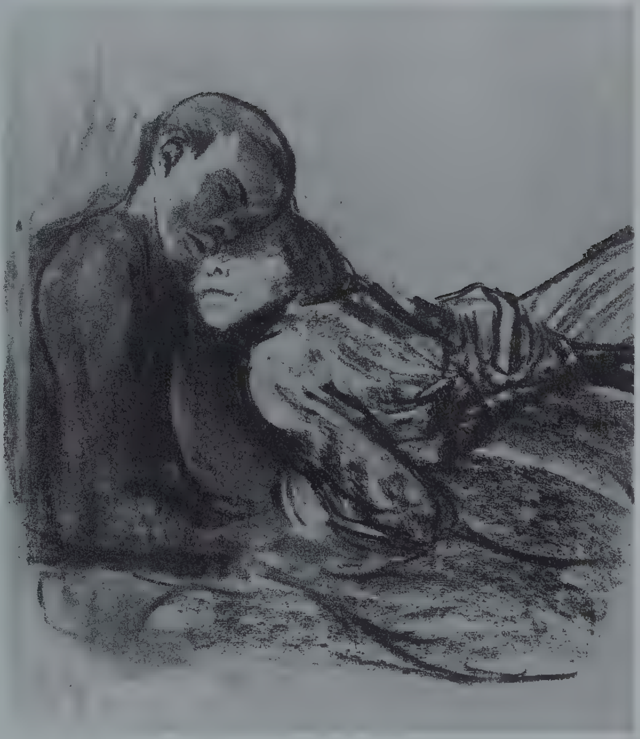
*71 Lovers at a Wall, *1904*



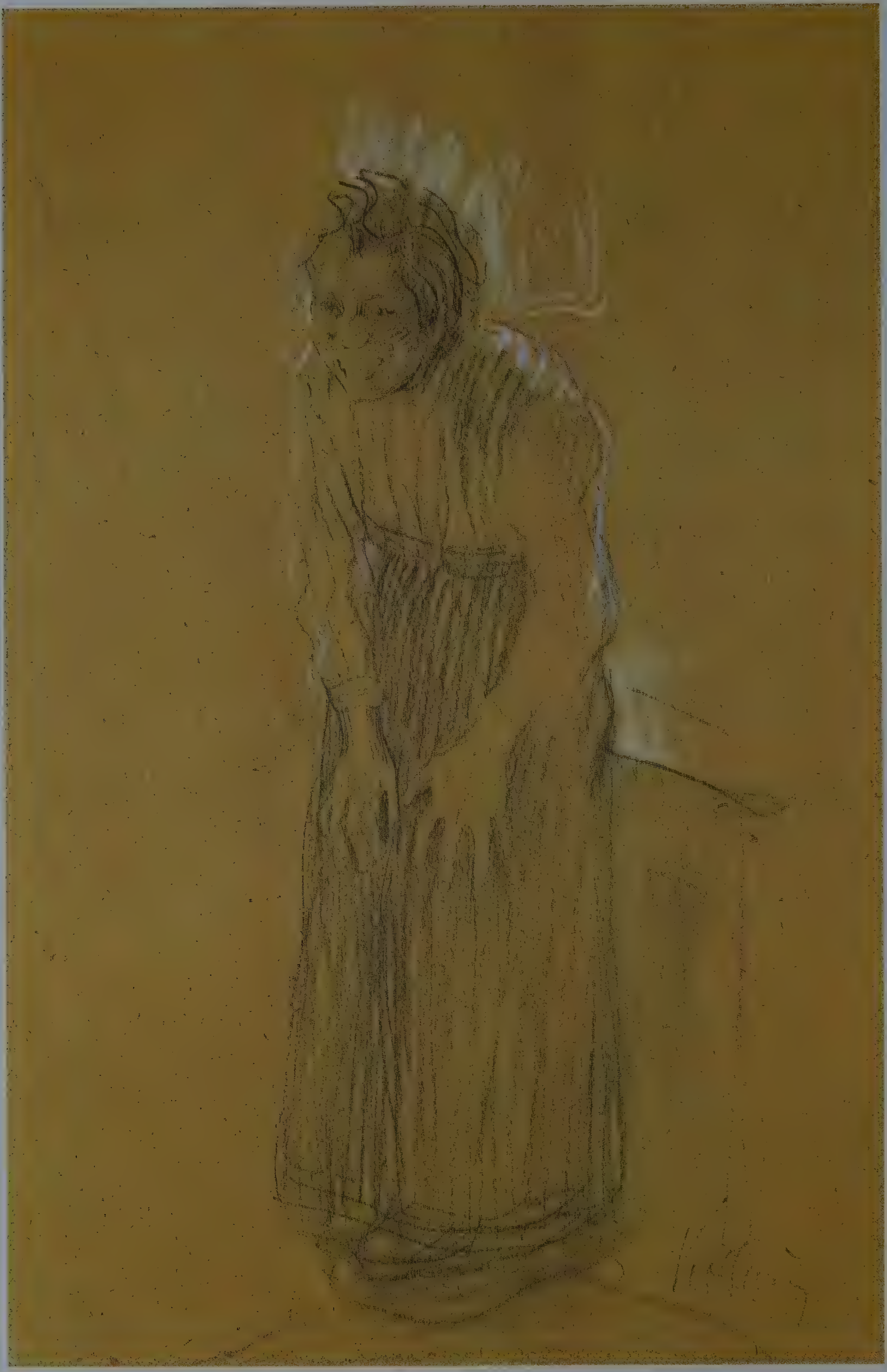
*72 Standing Lovers, *1904*



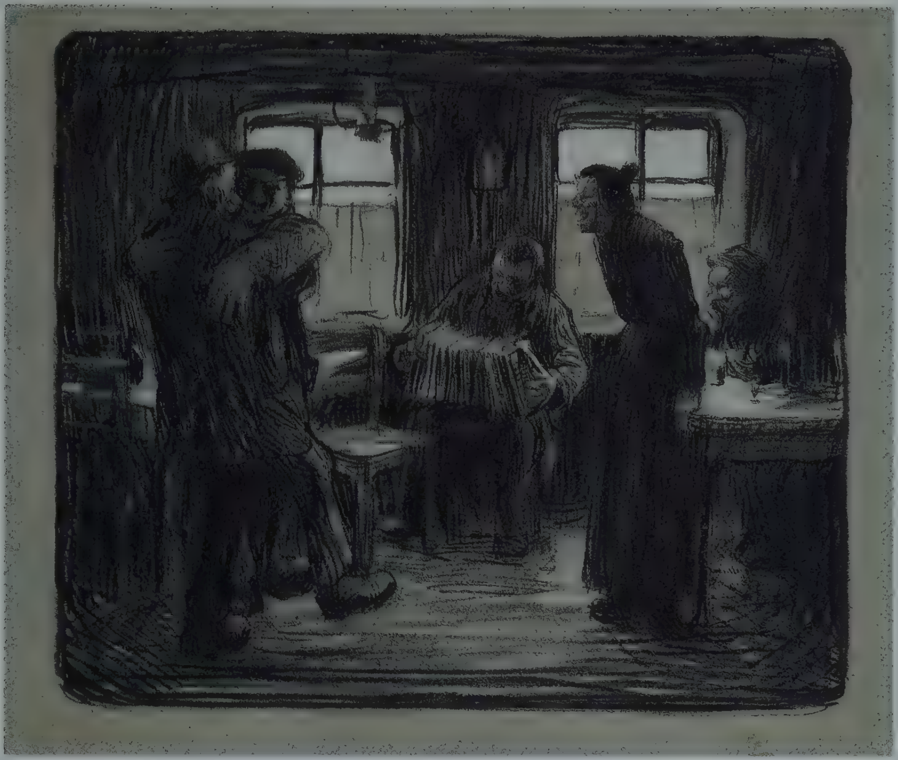
*74 Lovers Embracing, *ca. 1910*

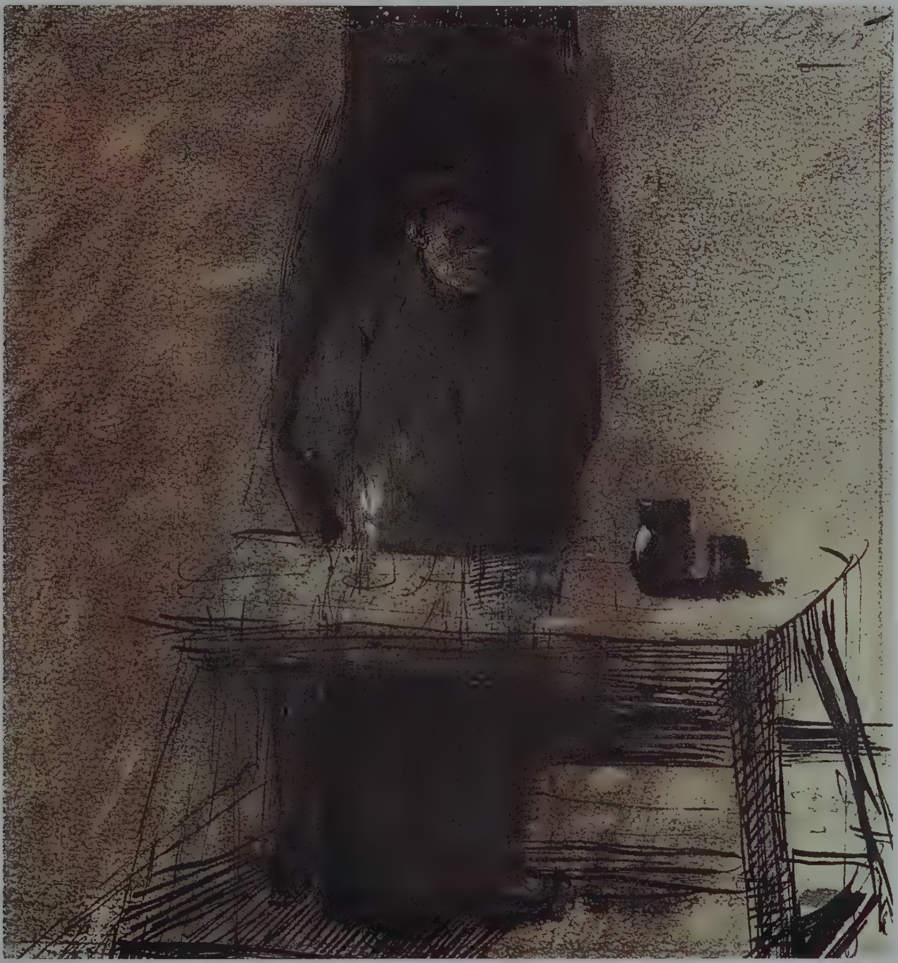


*75 Snuggling Lovers, *ca. 1910*

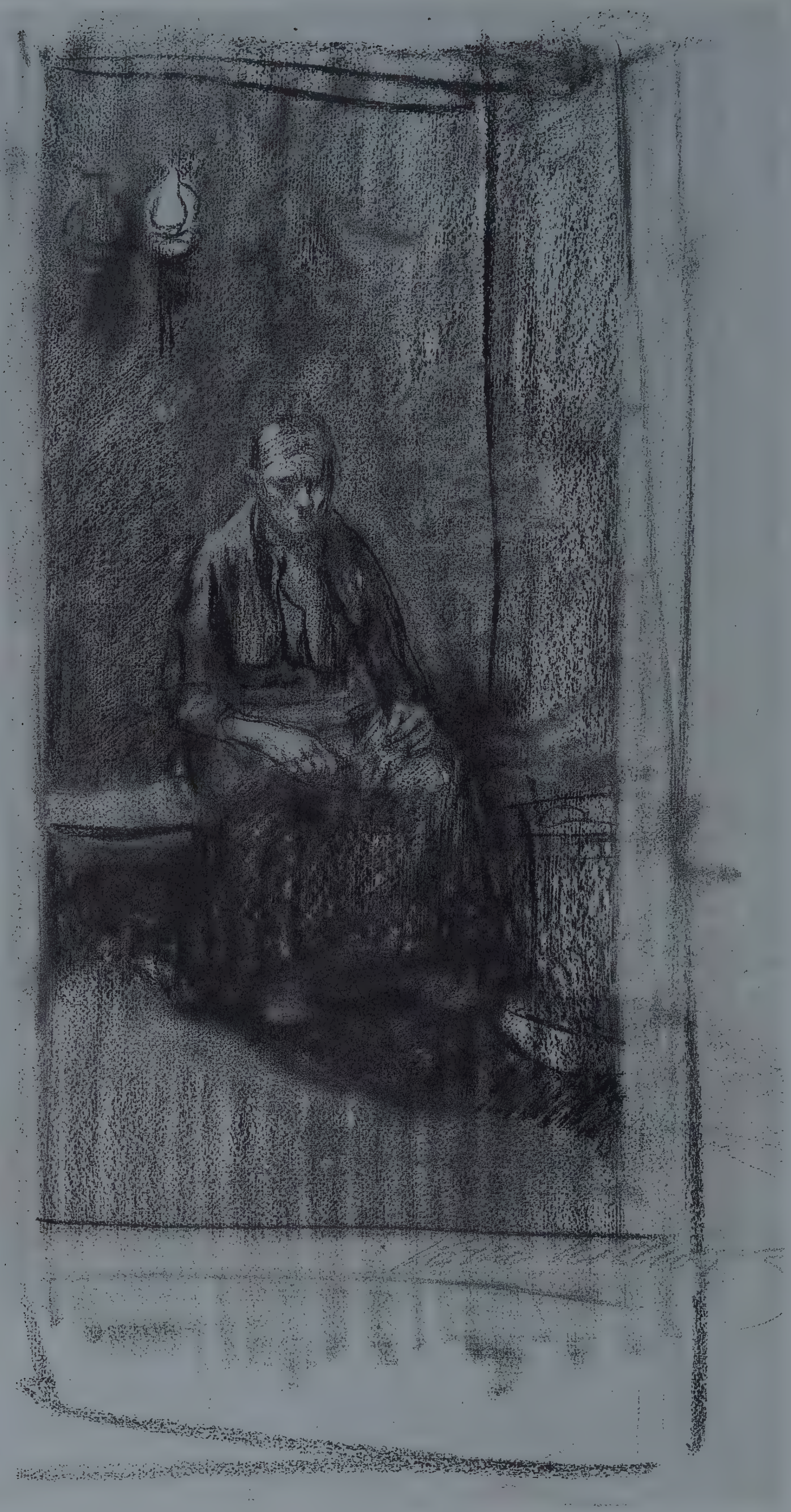


*76 Laughing Woman *(study for no. 77)*, 1901

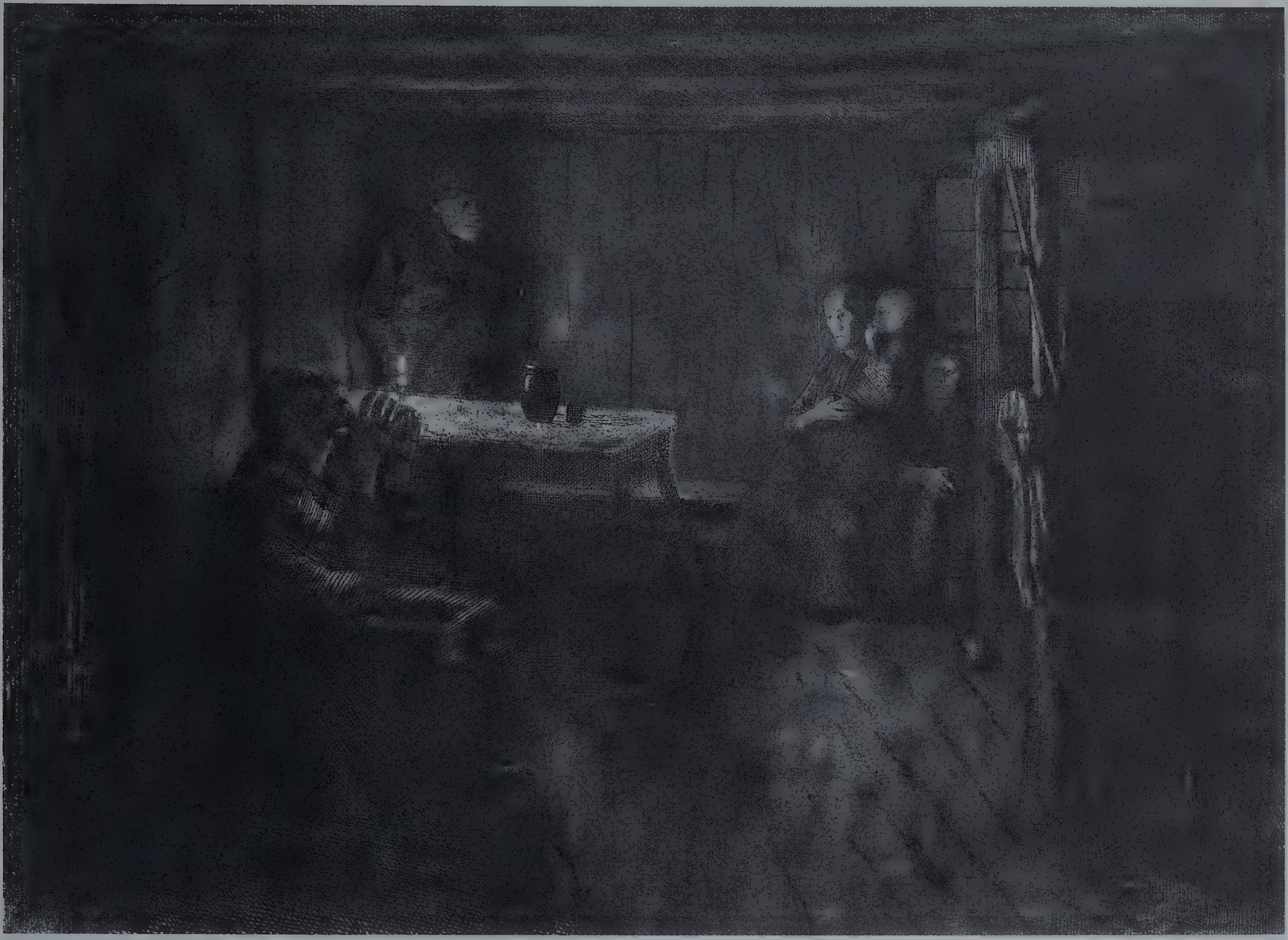




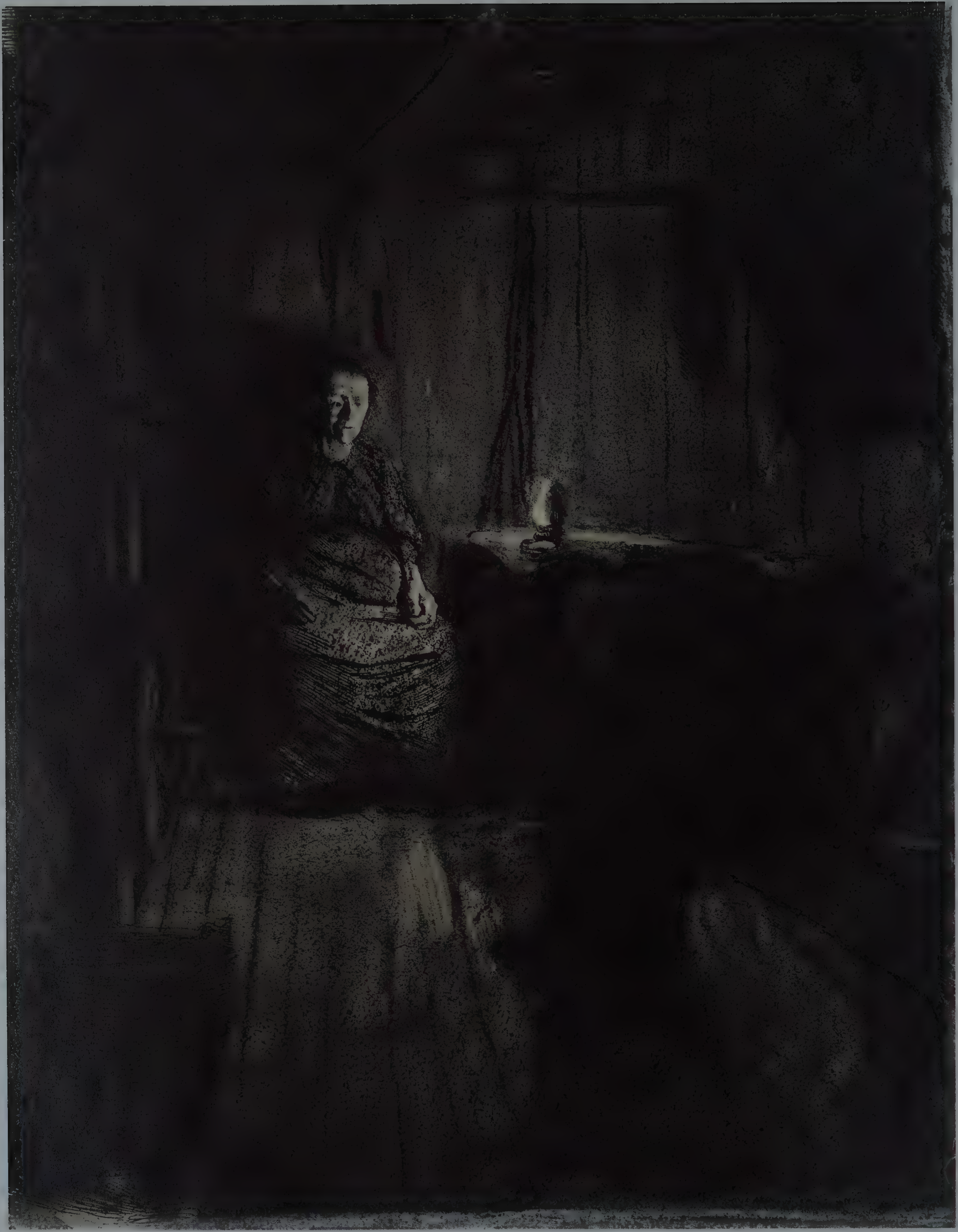
77 Hamburg Tavern, *1901*
78 Man Standing Behind a Table *(study for no. 80), 1895*



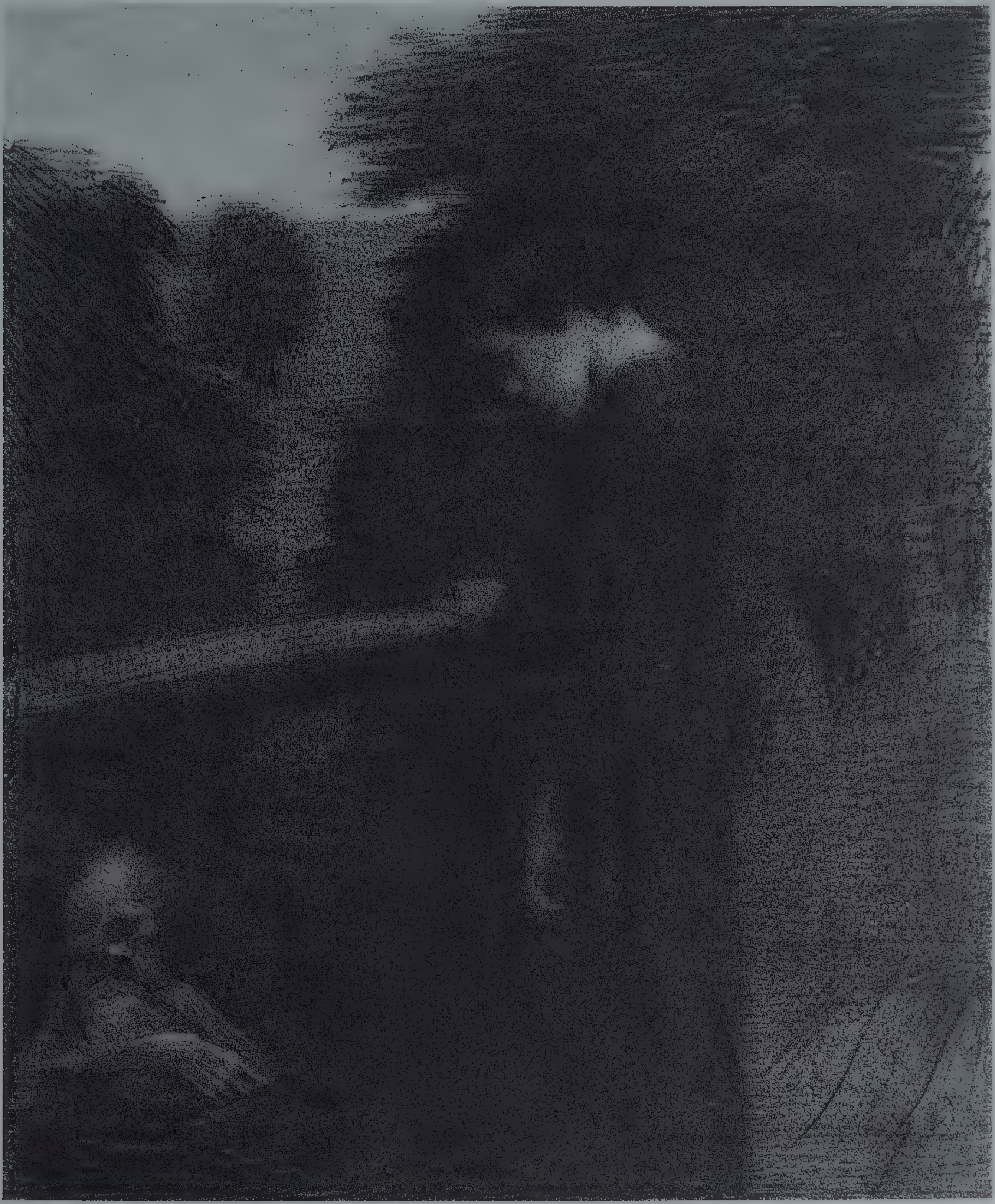
*79 Seated Woman *(study for no. 81), ca. 1894*



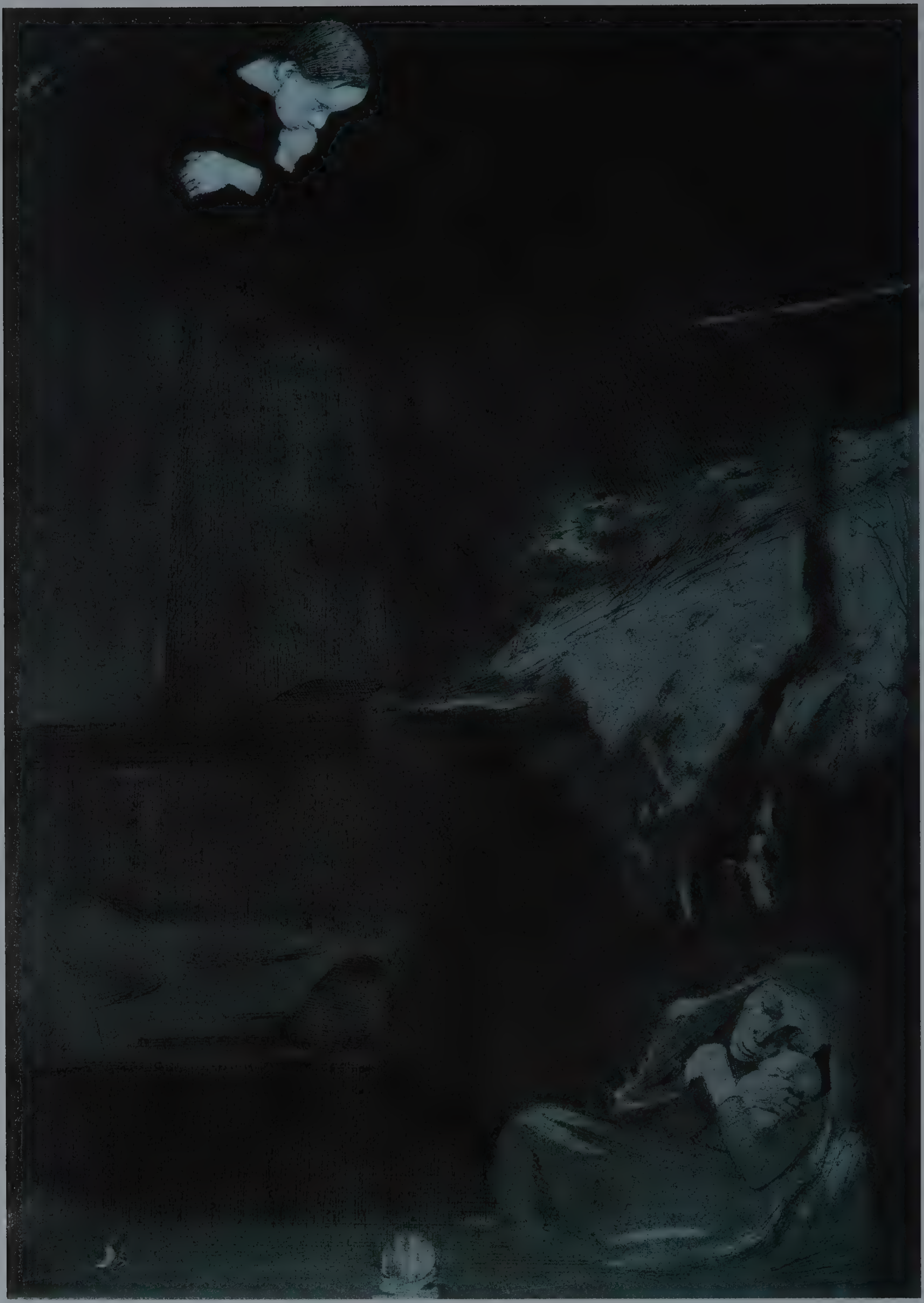
**80* Poverty, II *(for* A Weavers' Rebellion*), 1895*



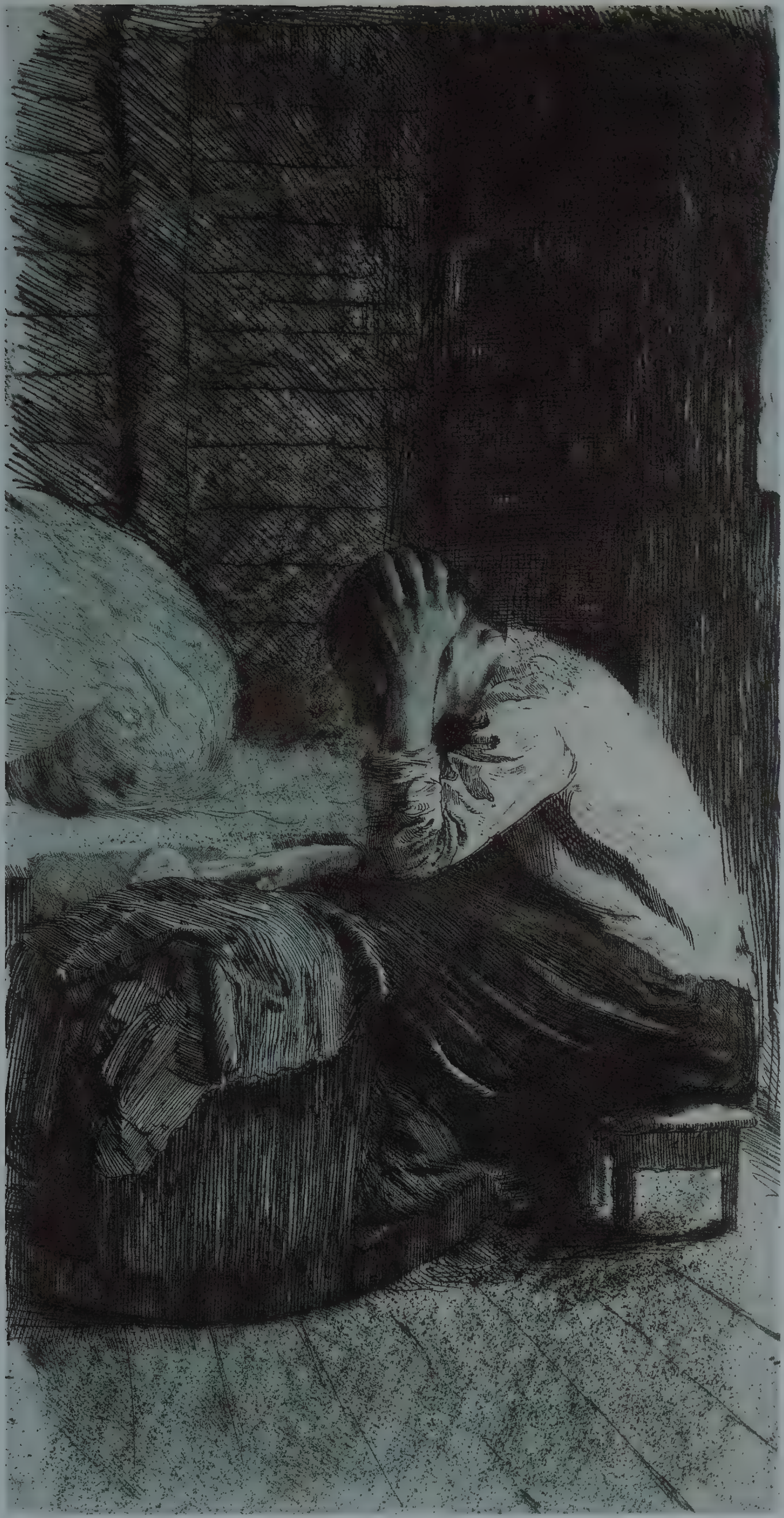
81 Poverty, I *(for* A Weavers' Rebellion*), ca. 1896*



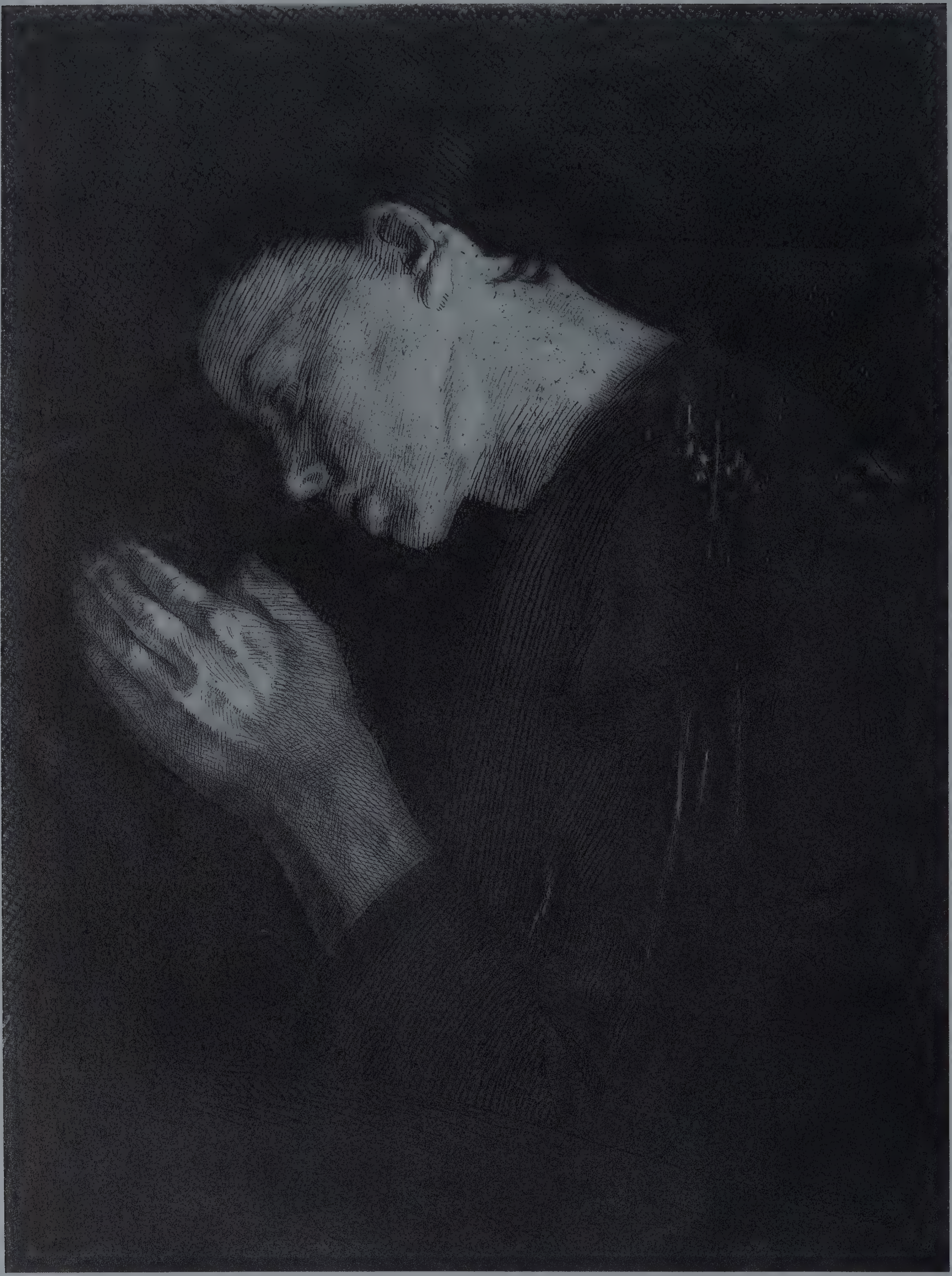
82 Gretchen, *1899*



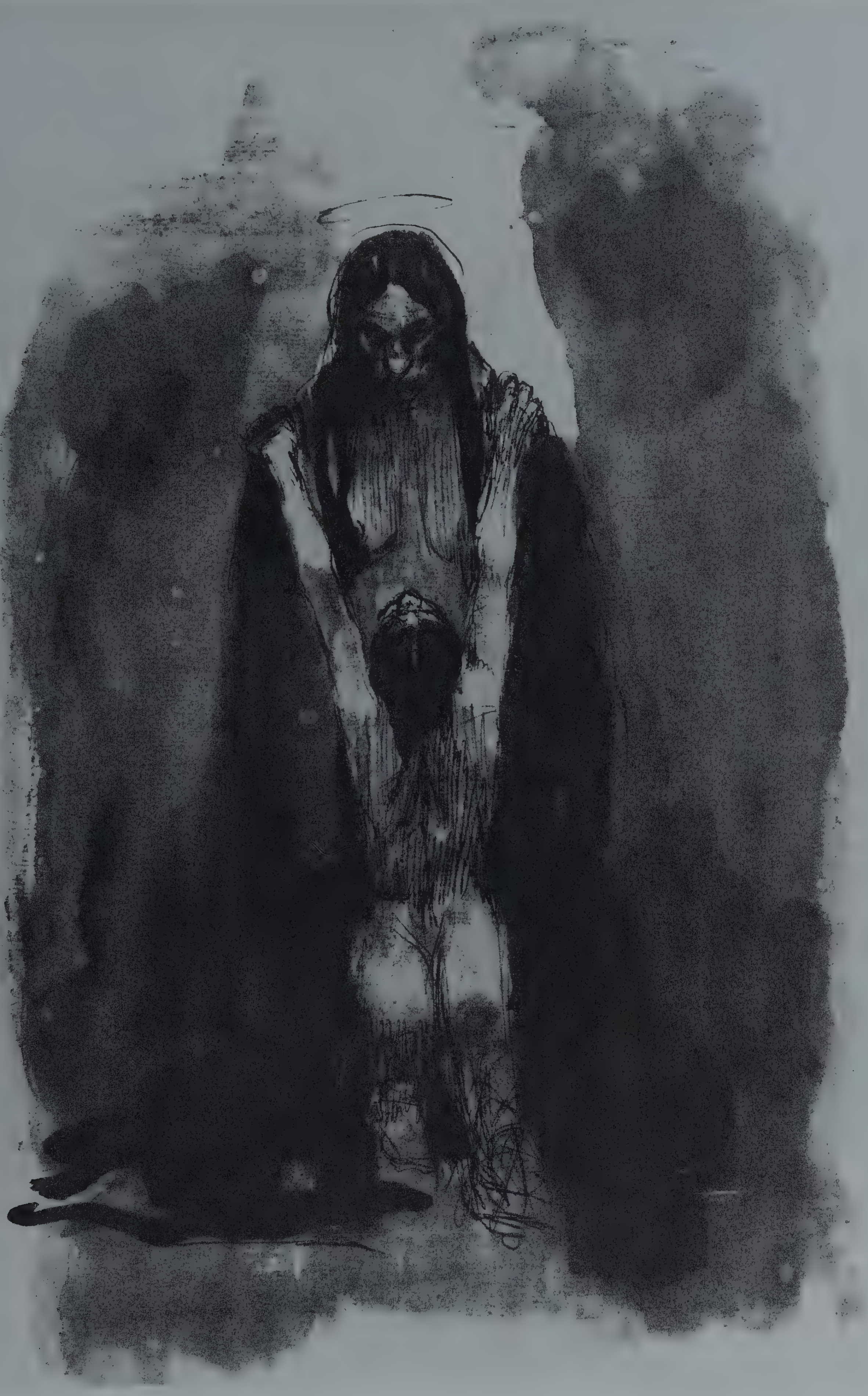
83 Gretchen, III, *1899*



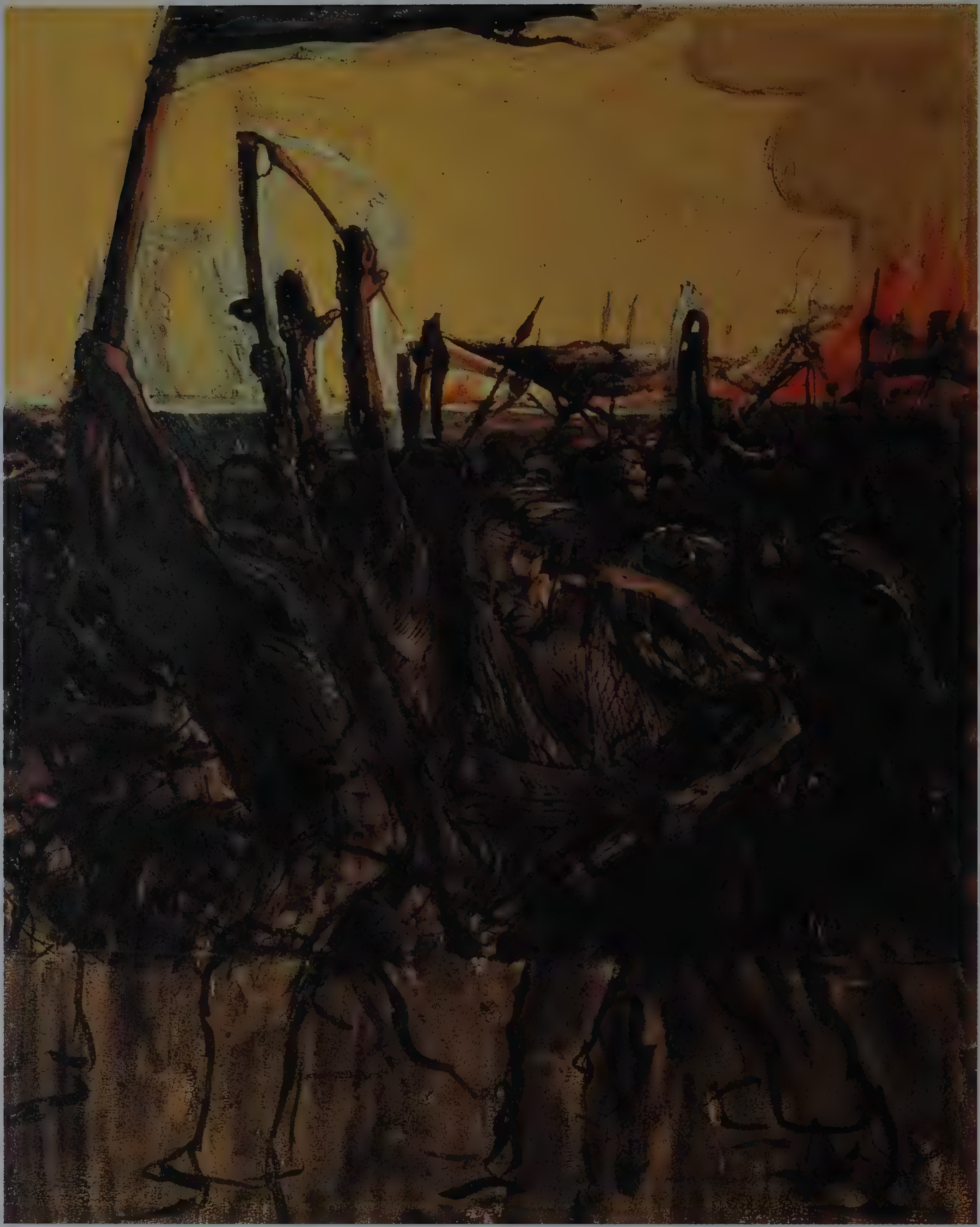
84 Woman at a Cradle, II, *1897*



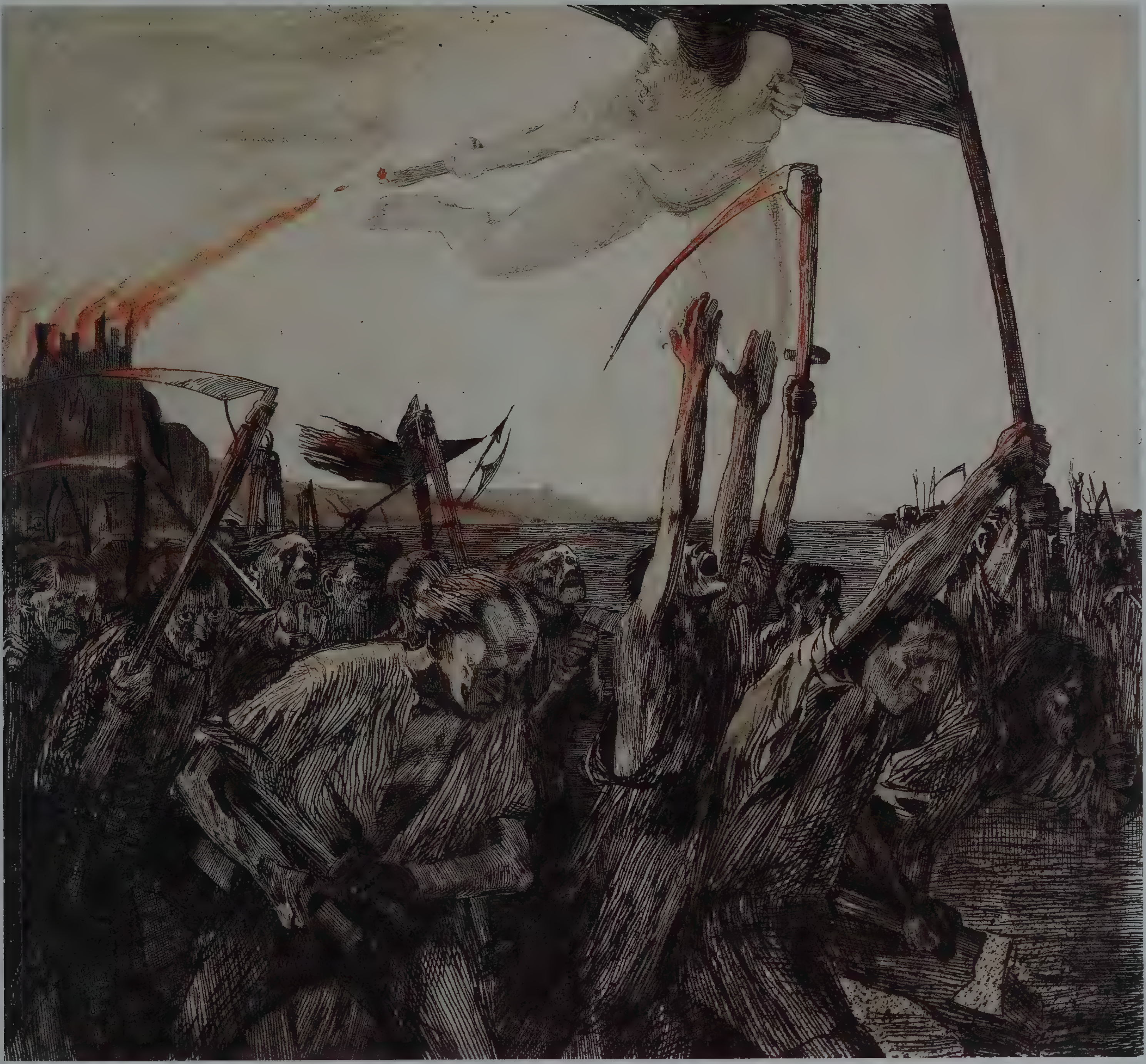
85 Praying Girl, IIa, *1892*

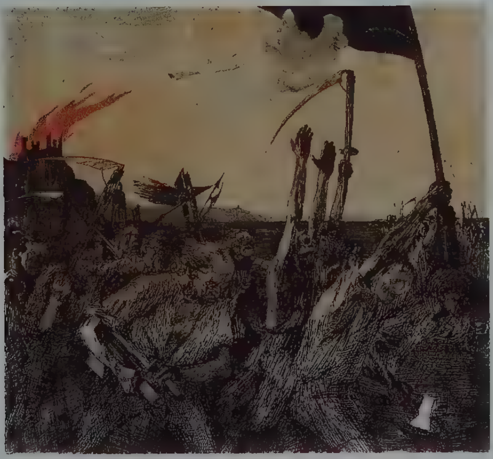


*86 Woman Kneeling Before a Female Deity, *ca. 1889*

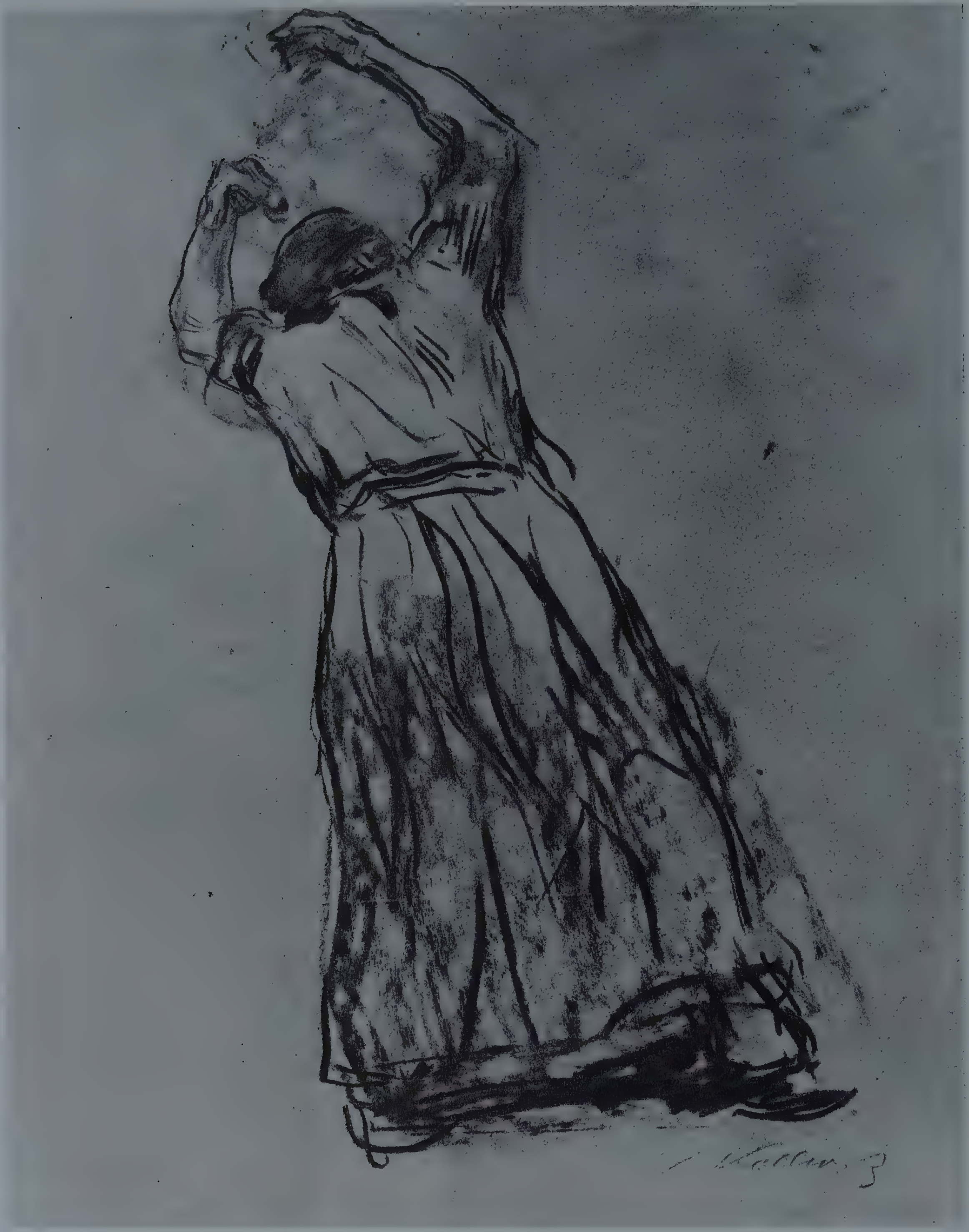


87 Uprising *(study), 1899*

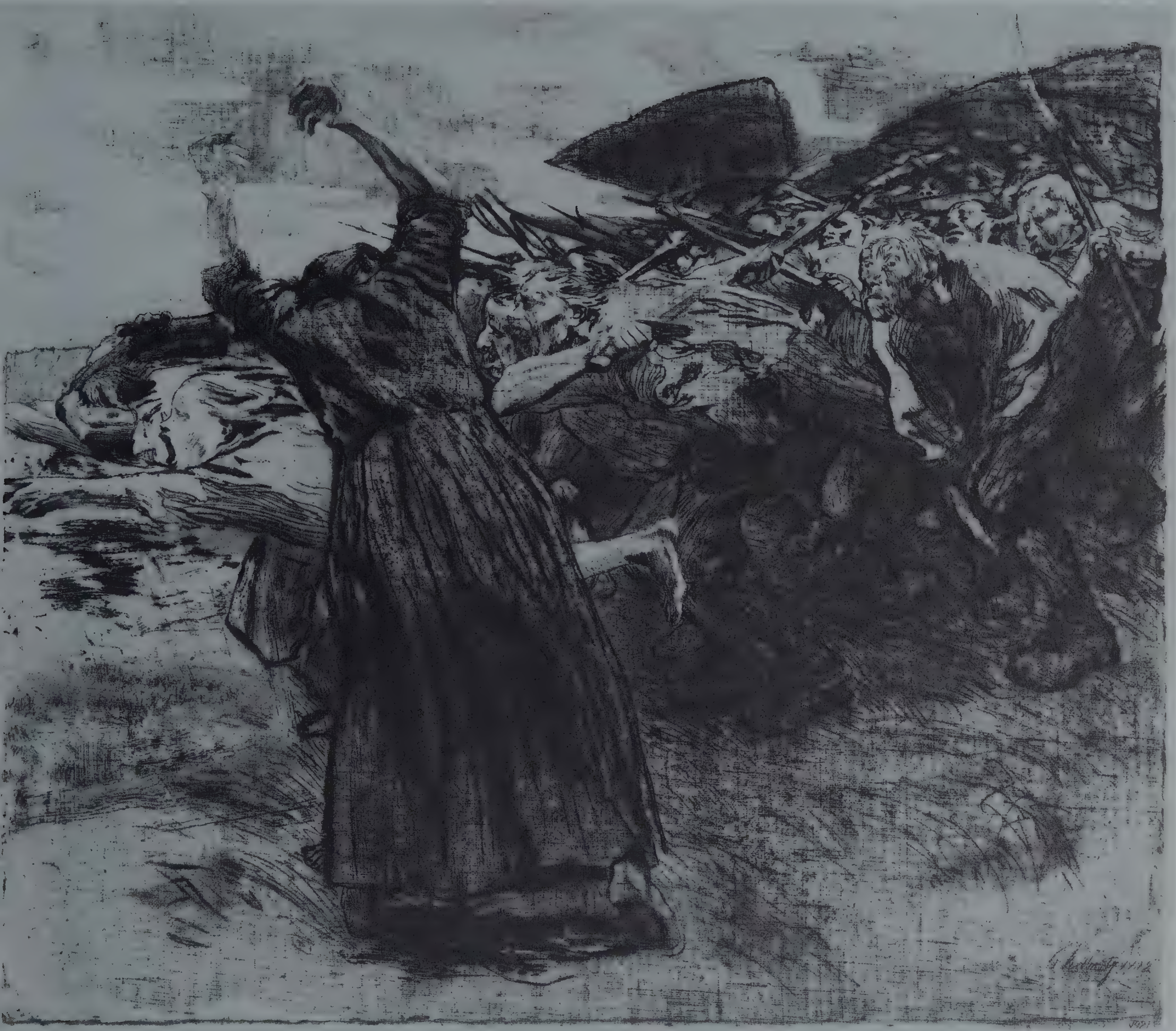




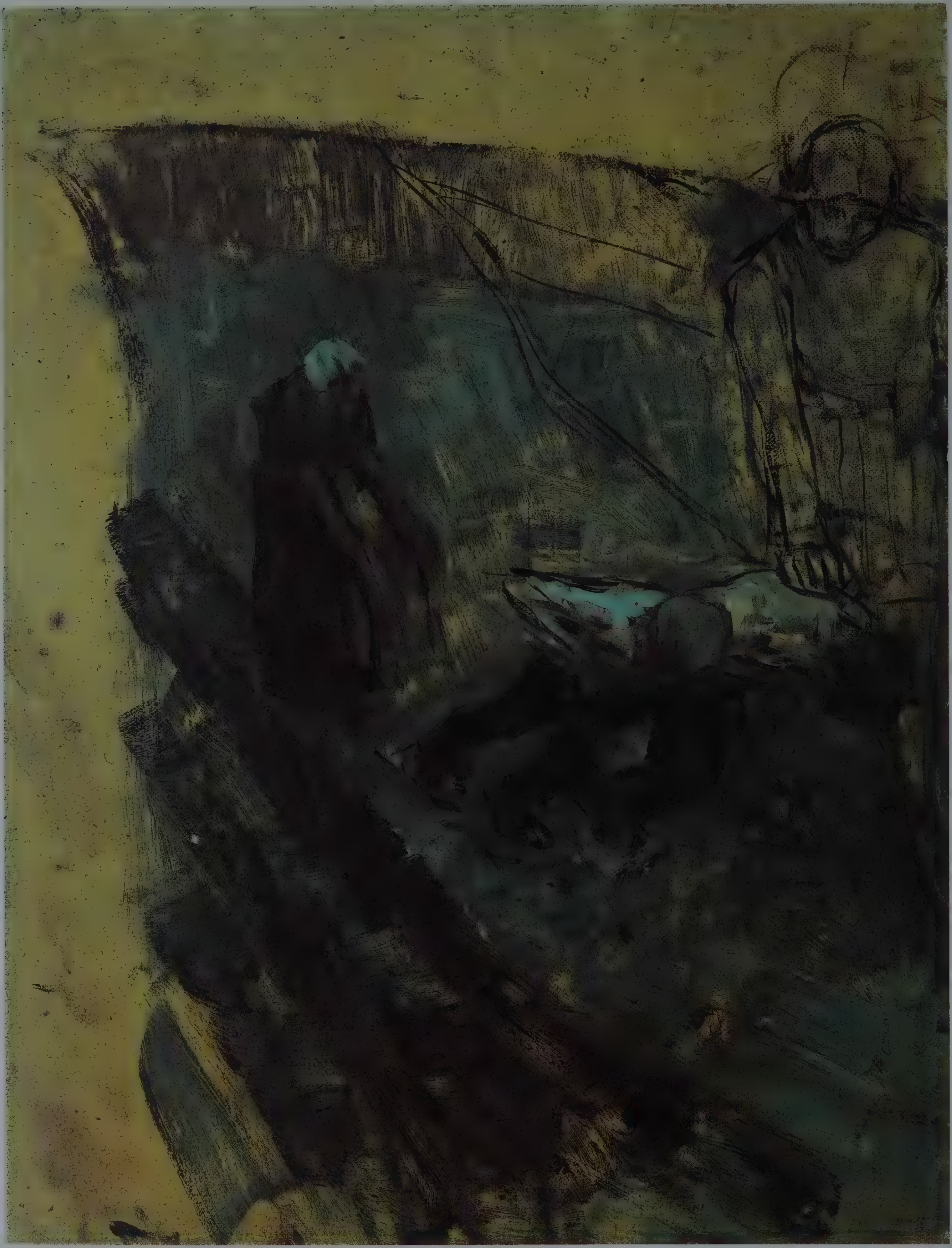
88 Uprising, I, *1899*
89 Uprising, III, *1899*



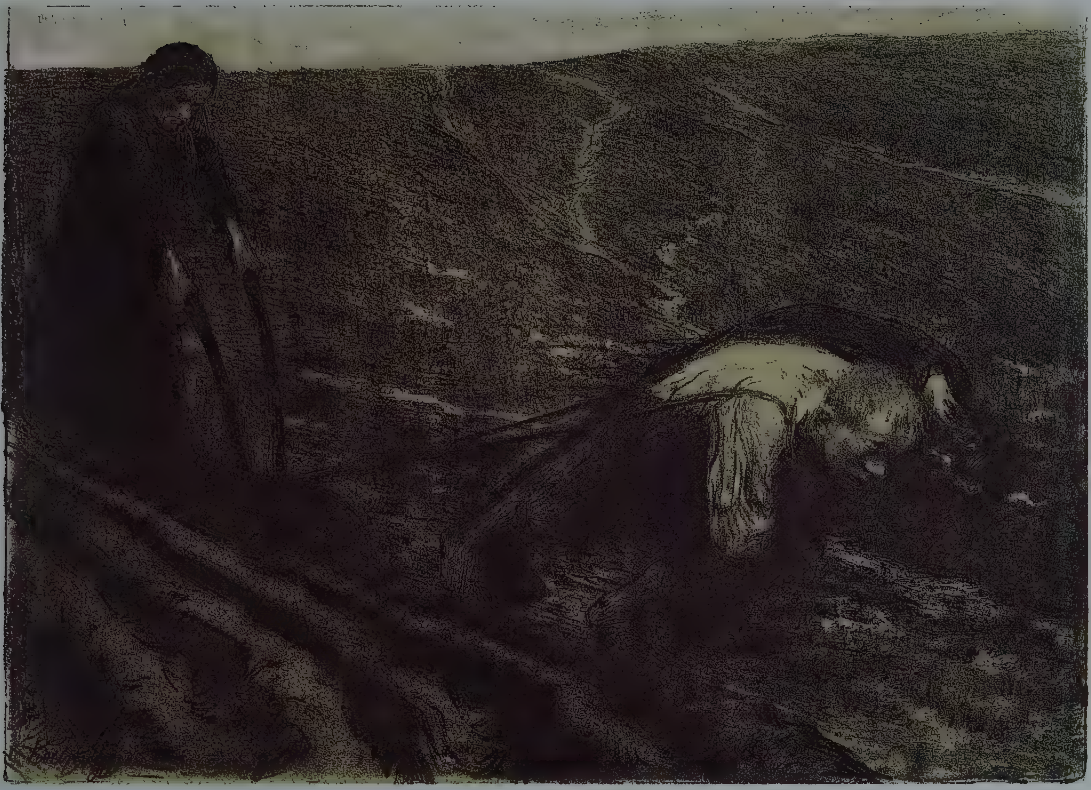
*90 Black Anna, *1903*



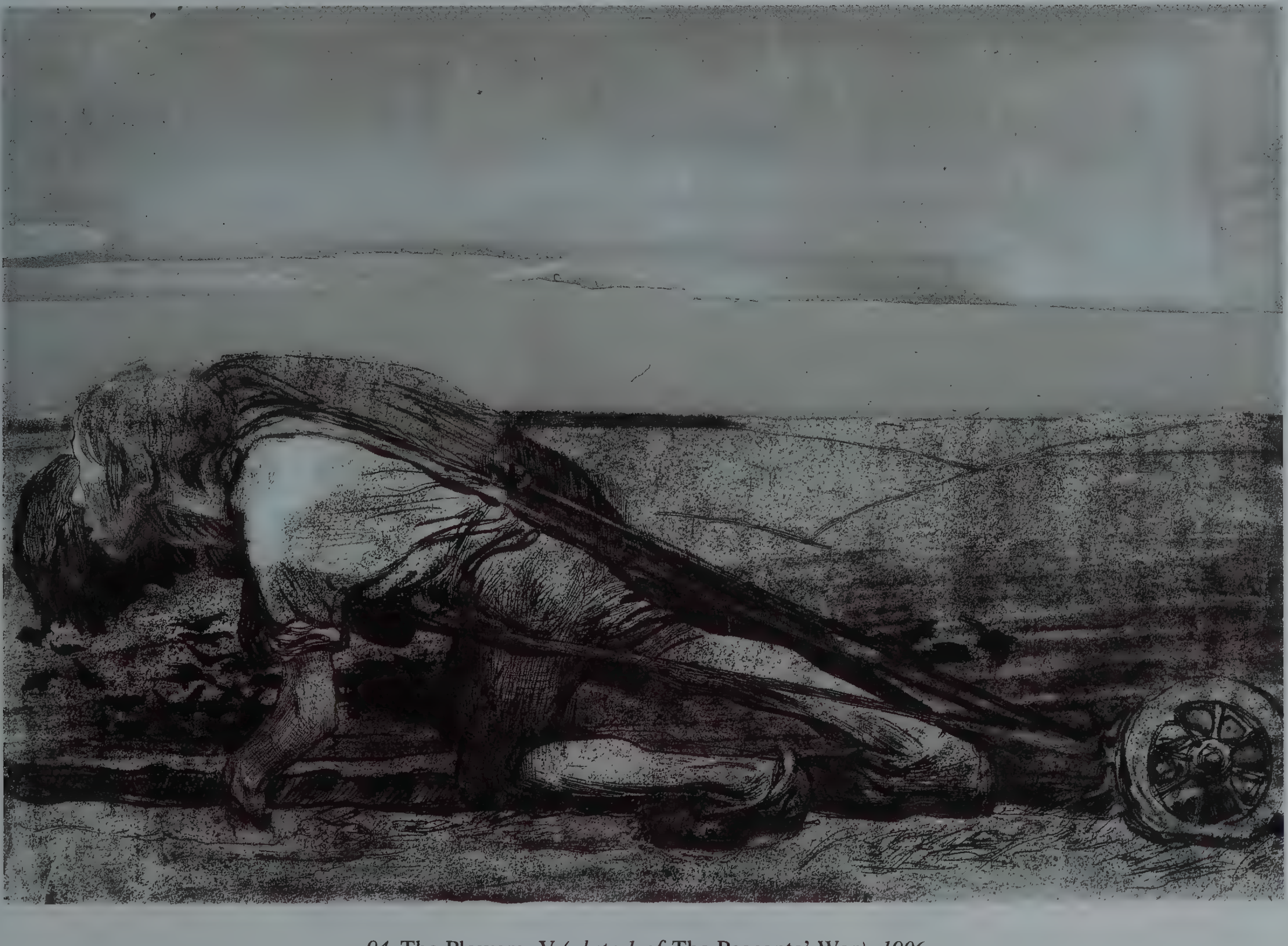
**91* Outbreak, IX *(plate 5 of* The Peasants' War*), 1903*



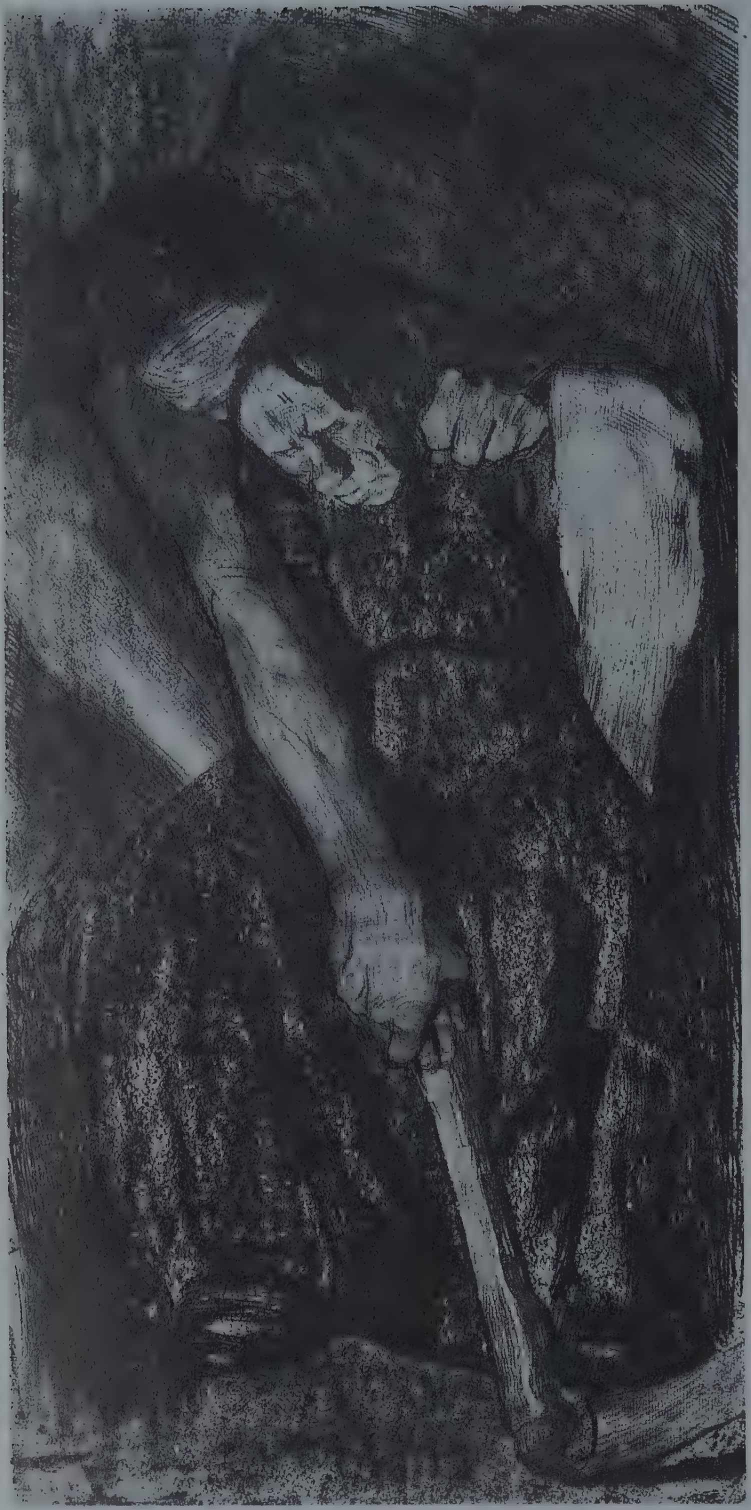
92 The Plowers *(oil study), ca. 1902*

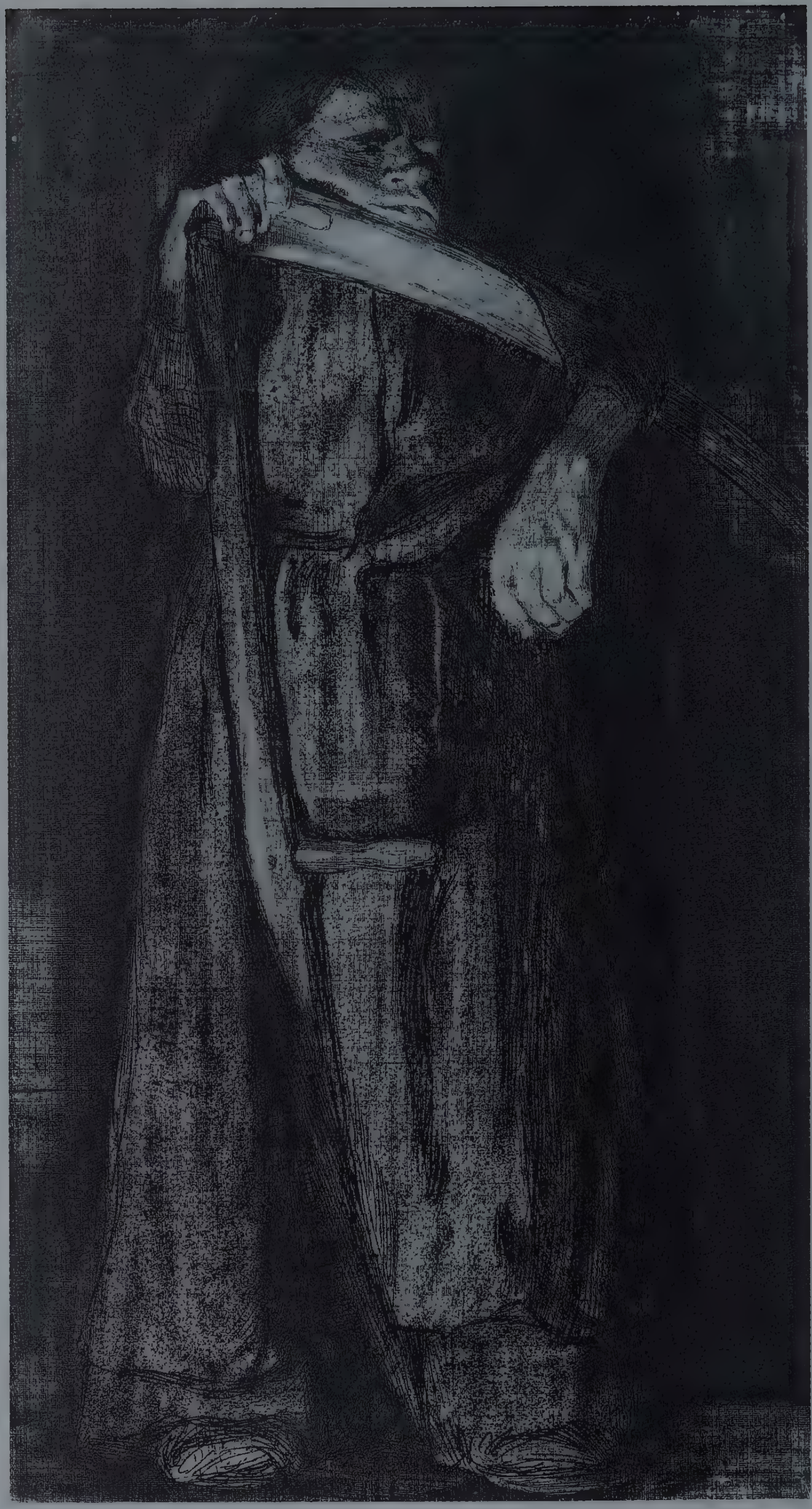


93 Plowers and Woman, *1902*

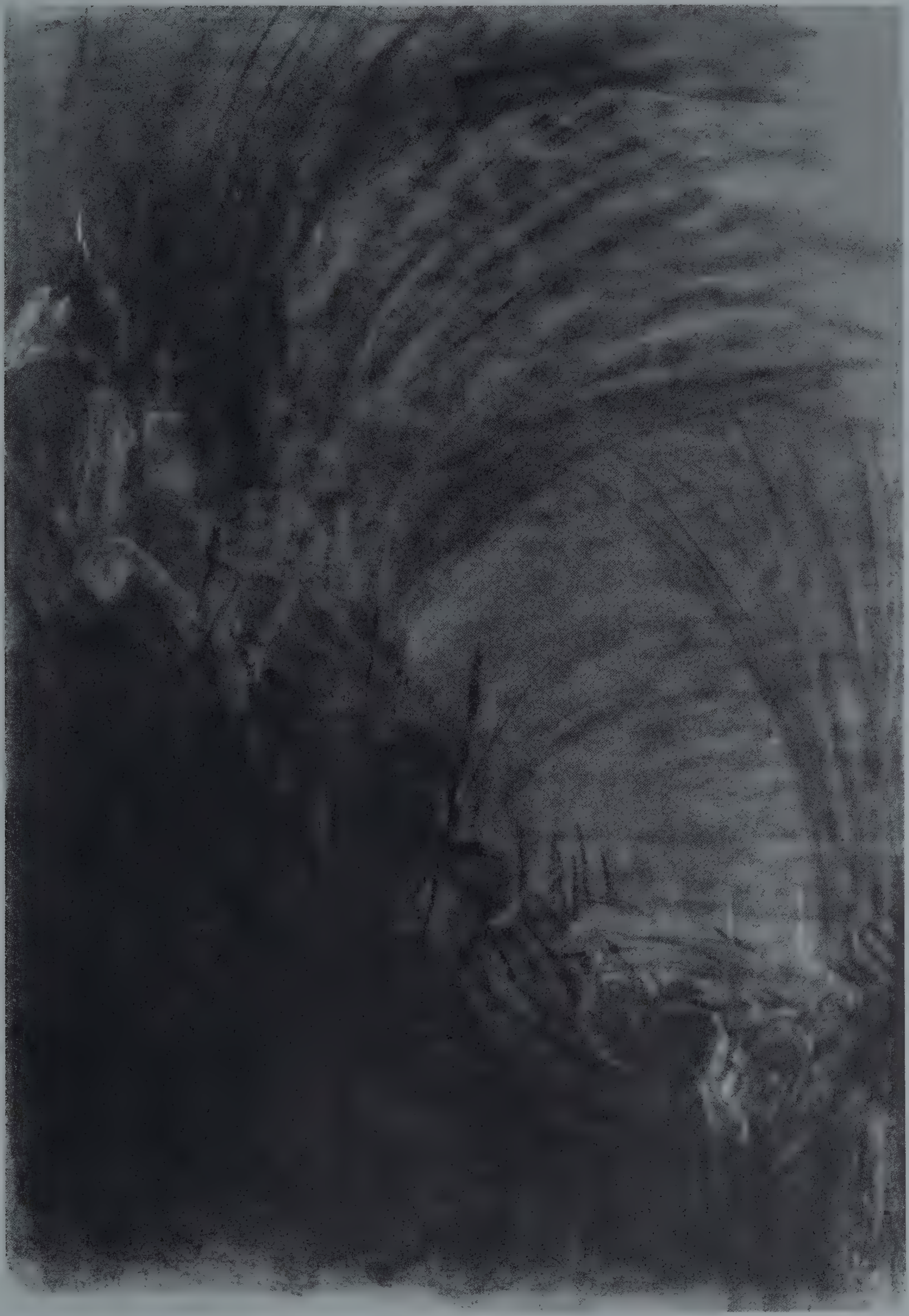


94 The Plowers, V *(plate 1 of* The Peasants' War*), 1906*

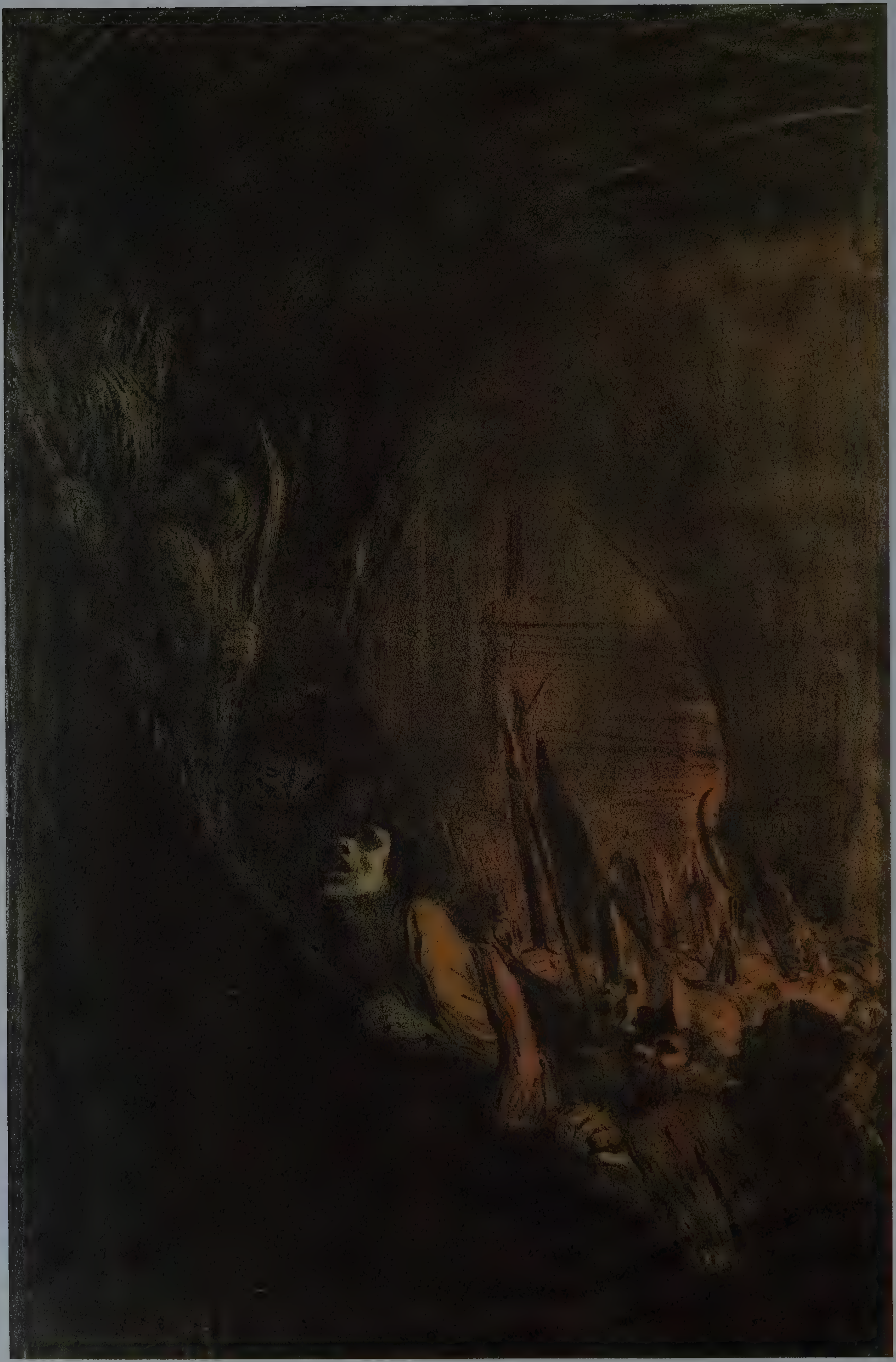




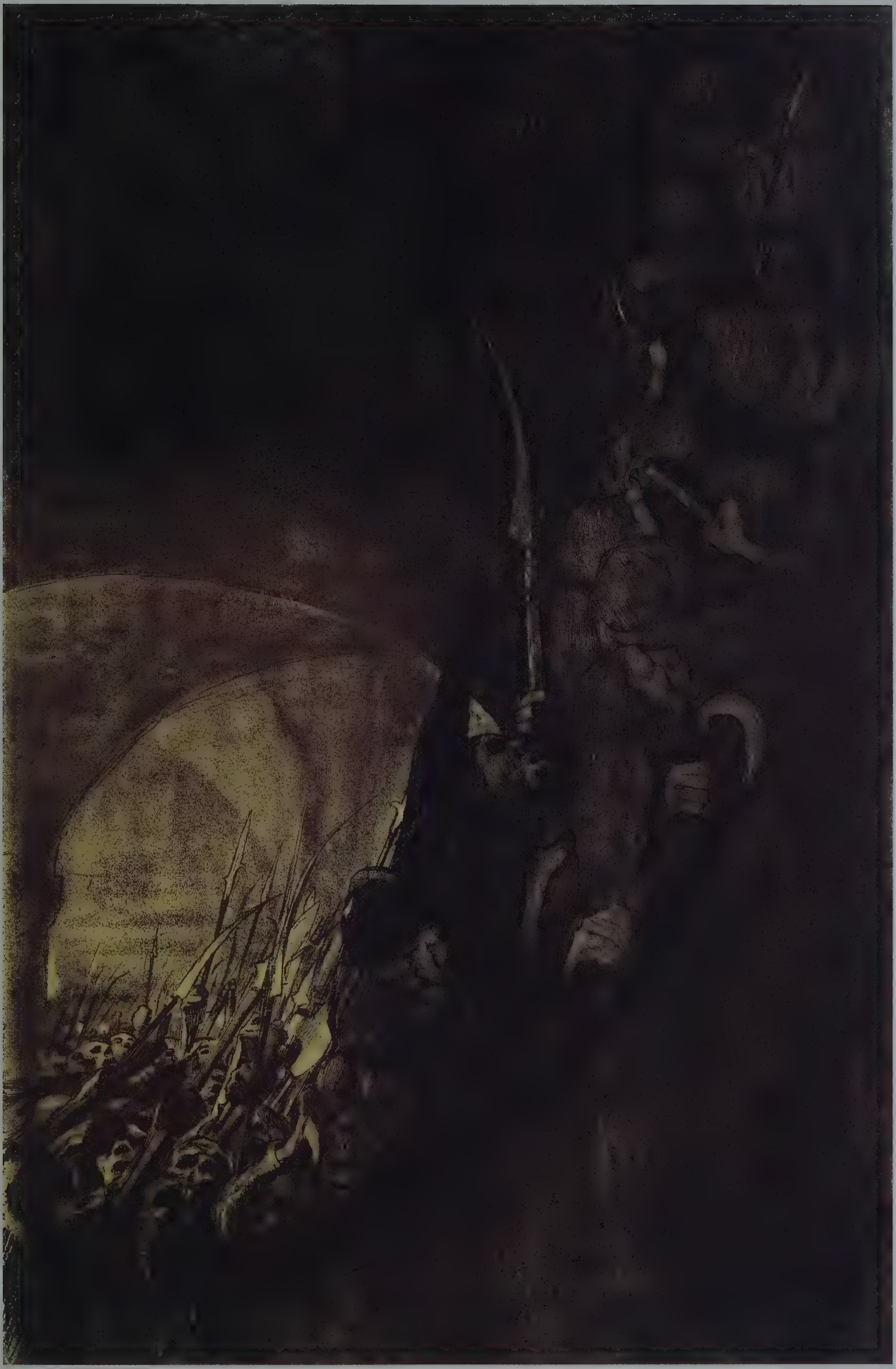
*95 Inspiration, V, *1905*
*96 Woman with a Scythe, III, *1905*



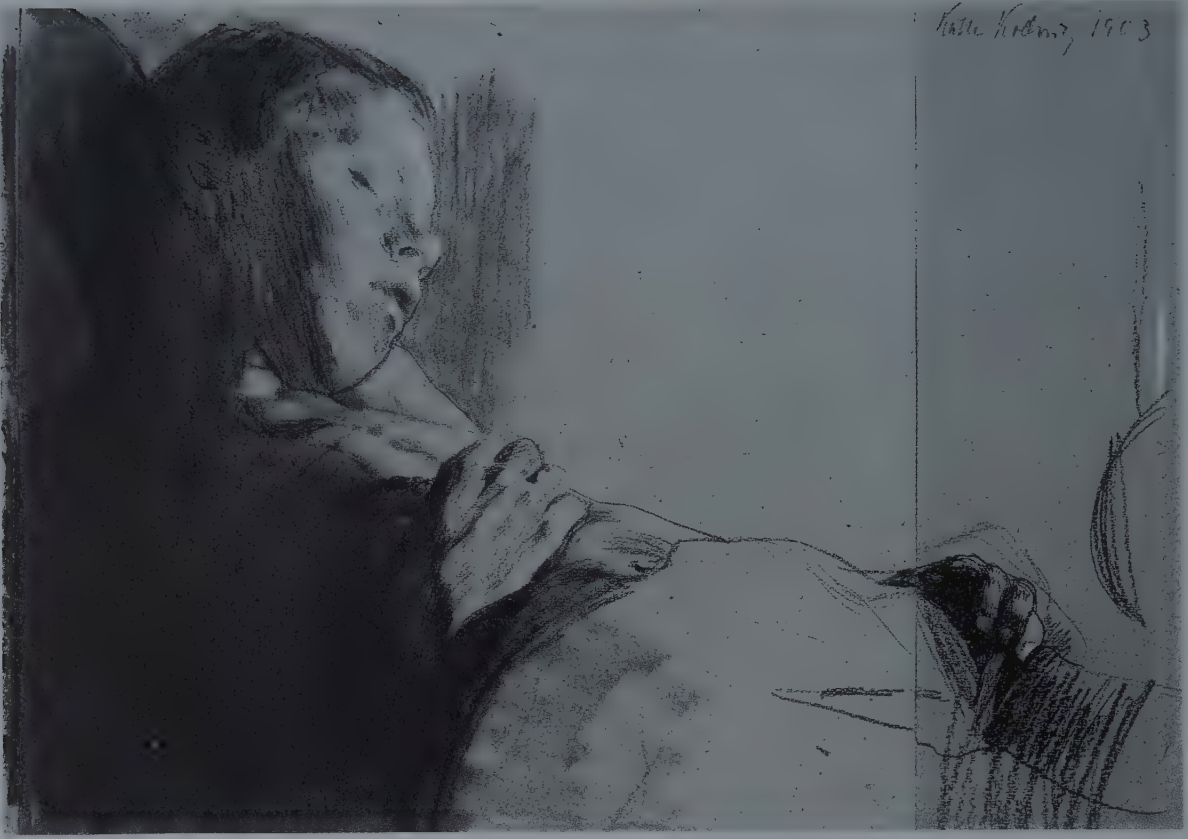
97 Seizing Arms, *1902*

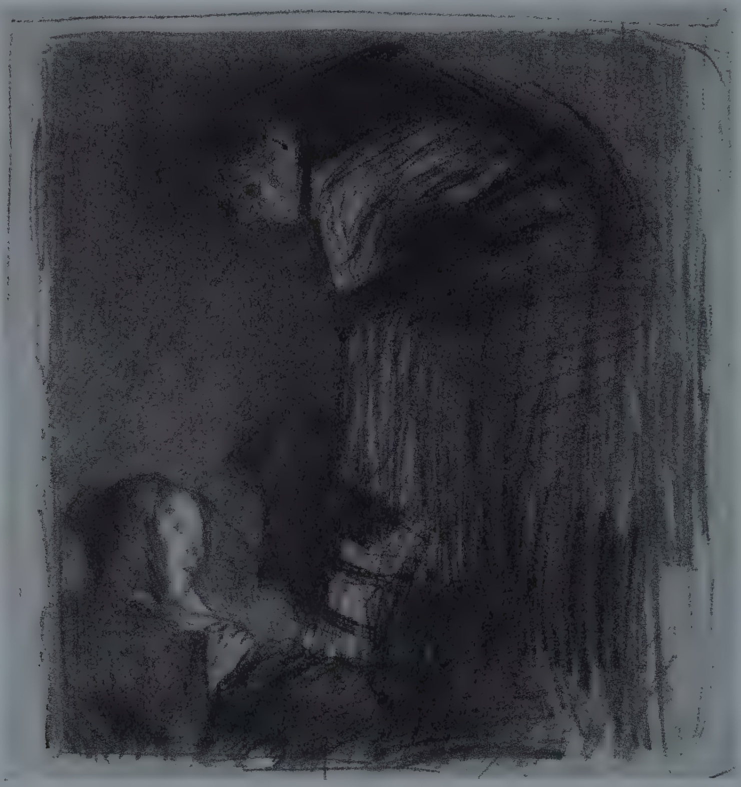


98 Seizing Arms, *1902*

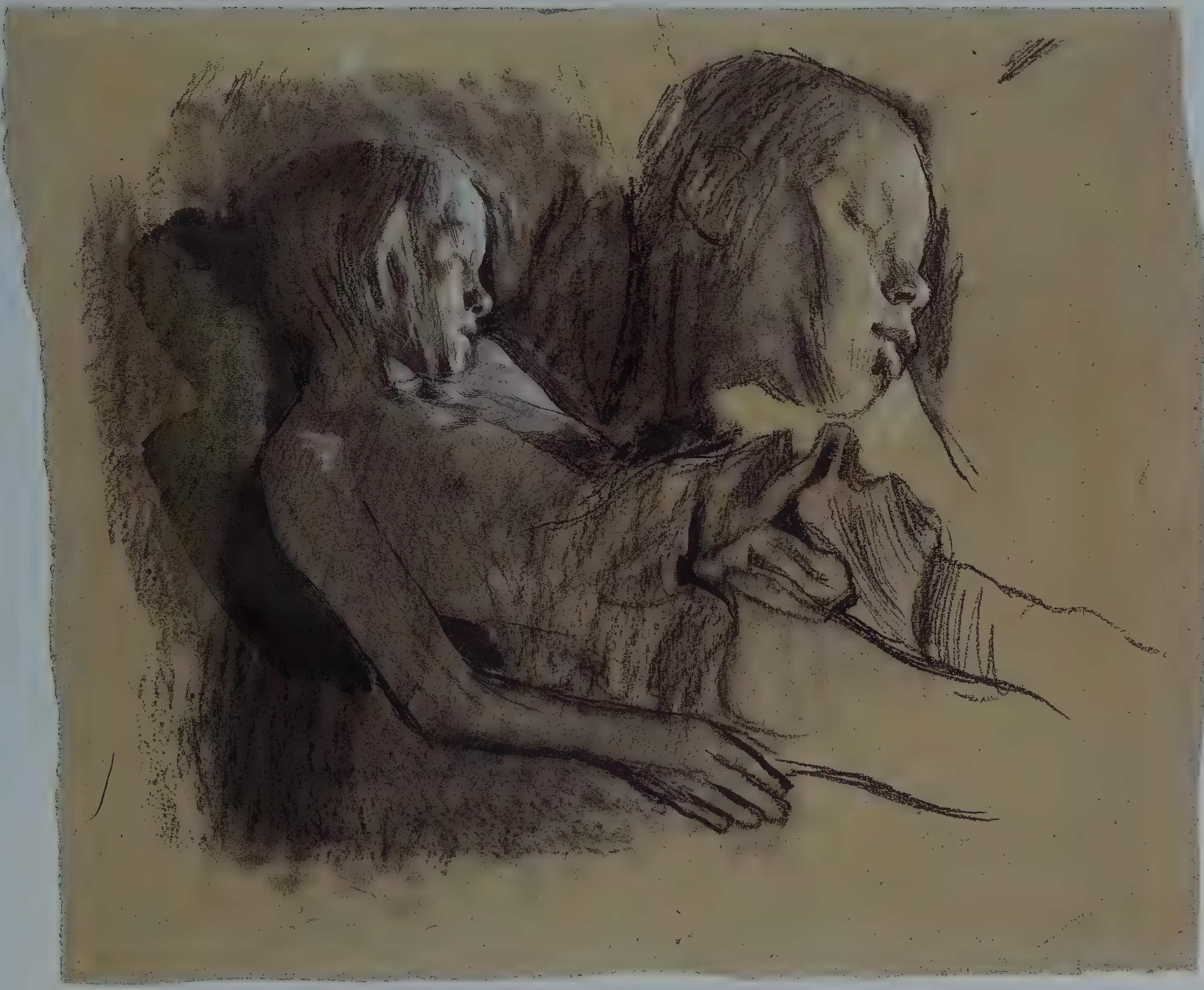


99 Seizing Arms, V *(plate 4 of* The Peasants' War*), 1906*

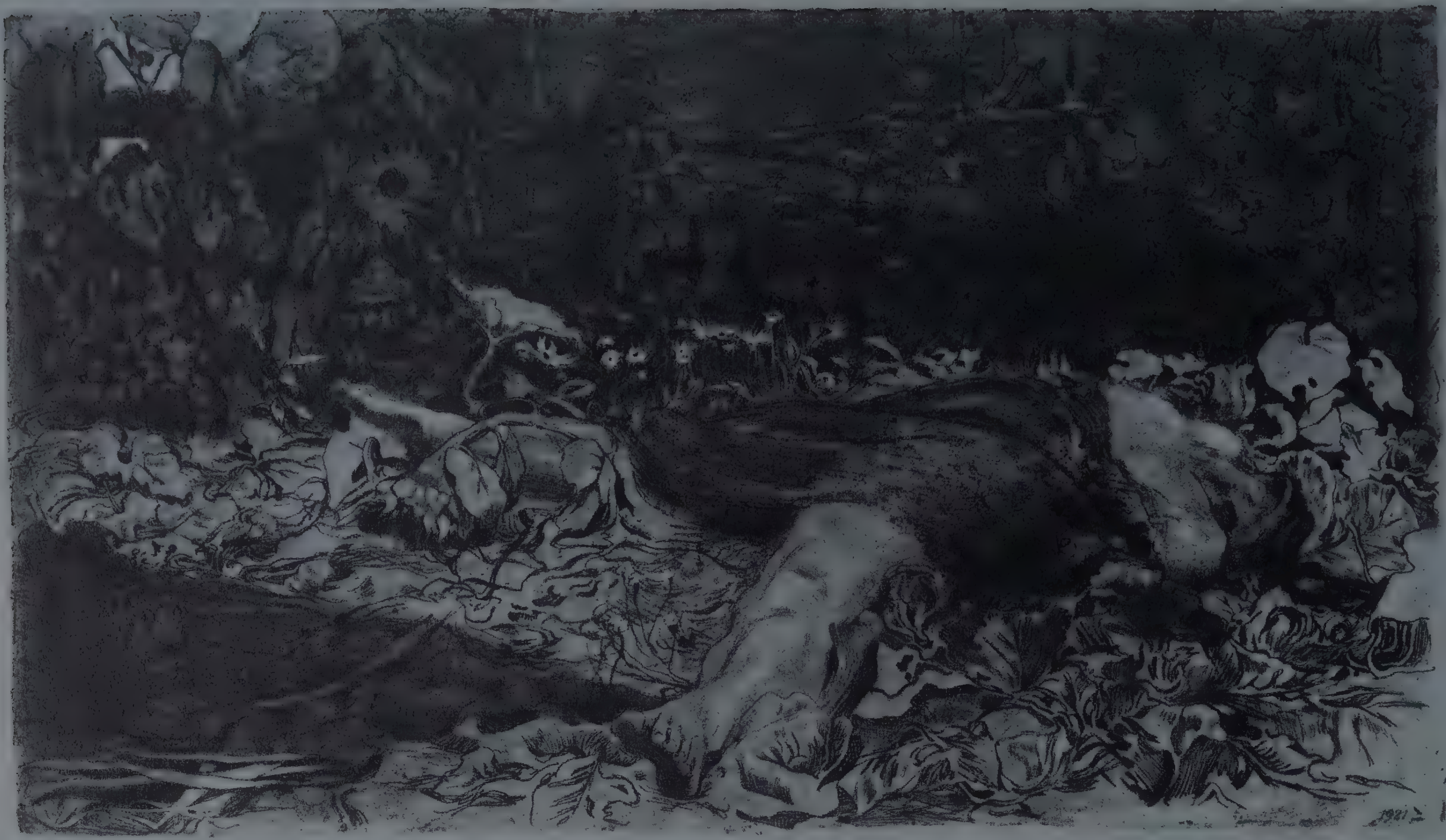

Käthe Kollwitz, 1903



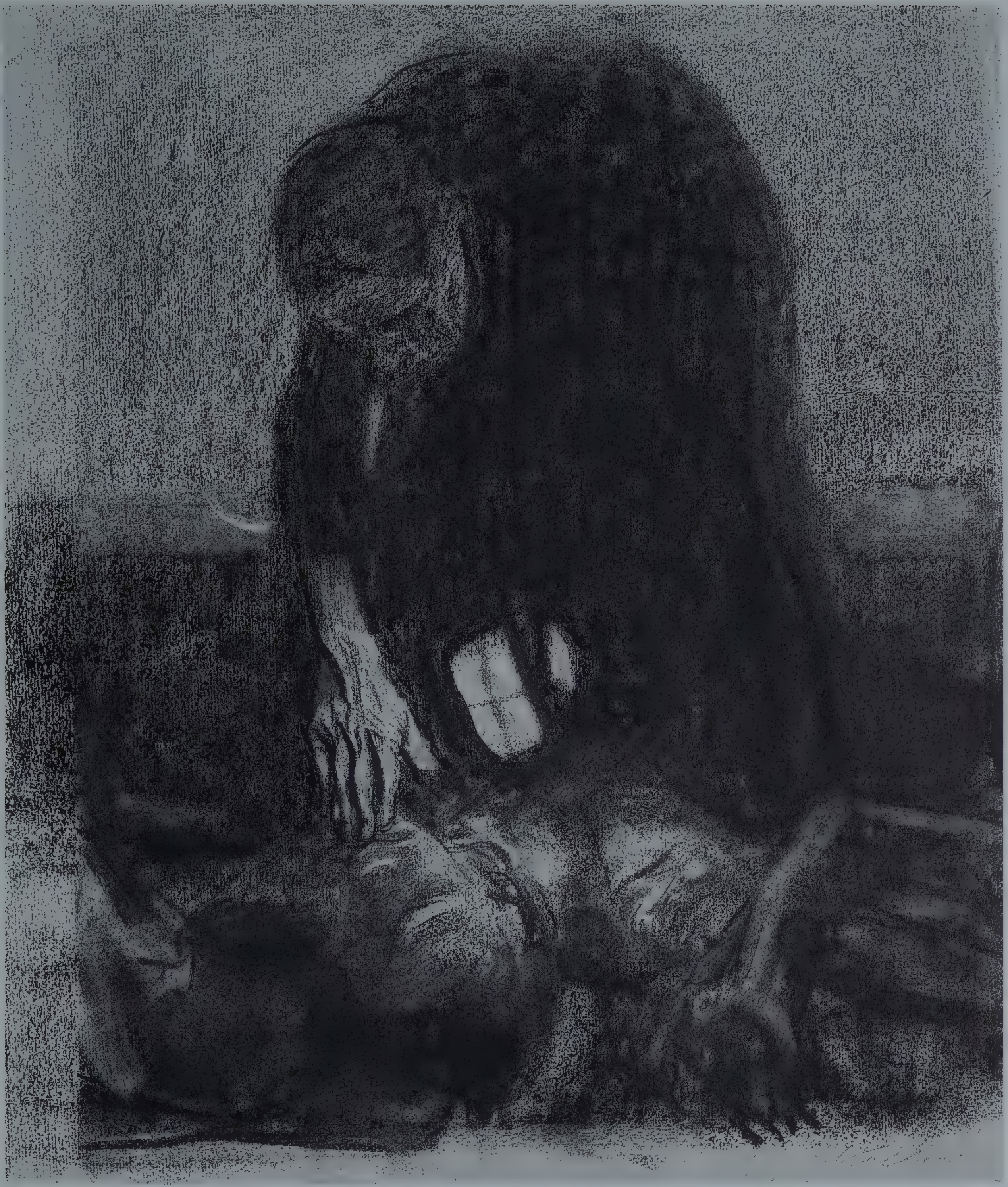
**100* Sleeping Boy, *1903*
**101* Burial, *1905*



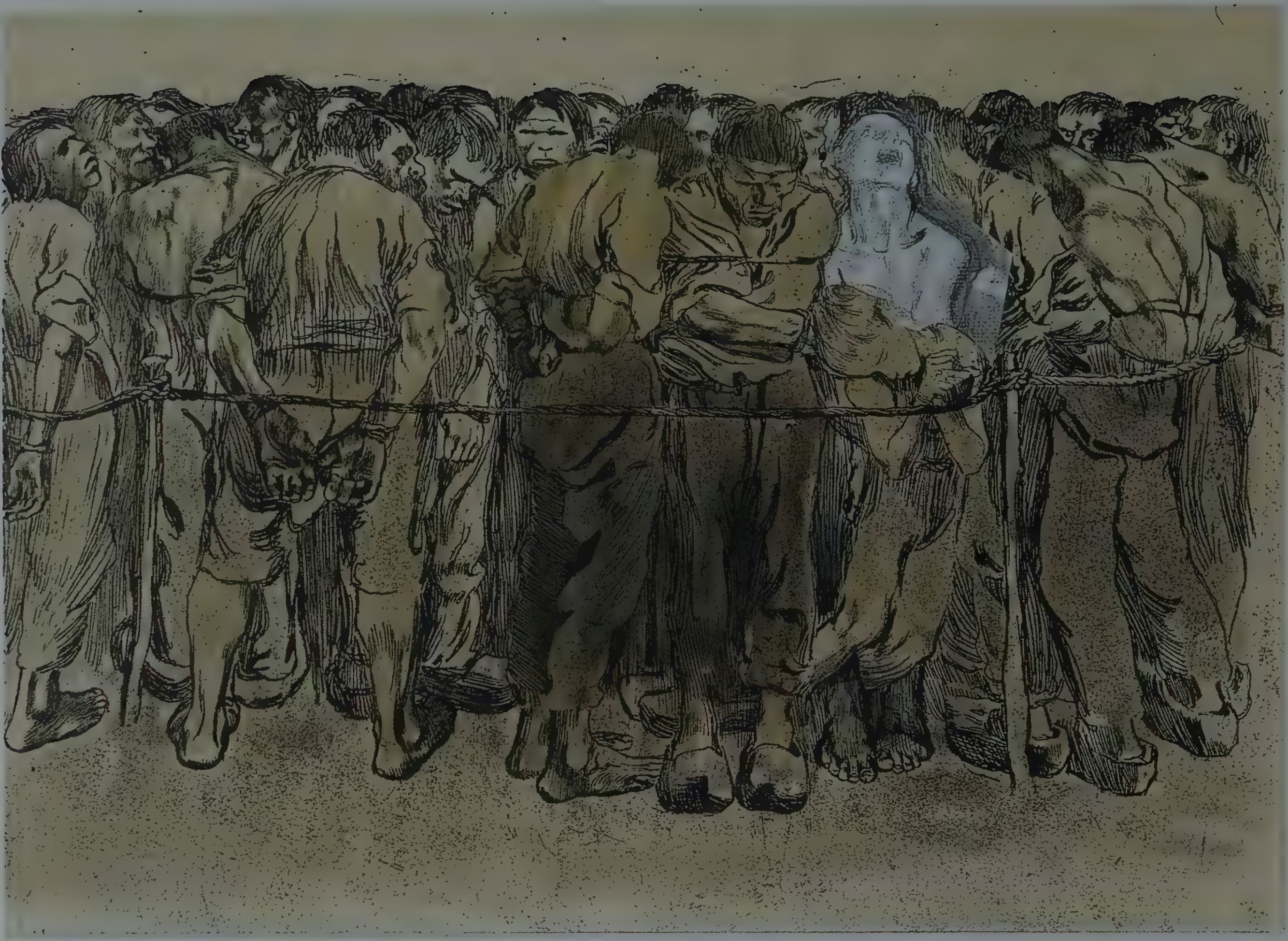
102 Sleeping Boy and Study for a Head, *1903*

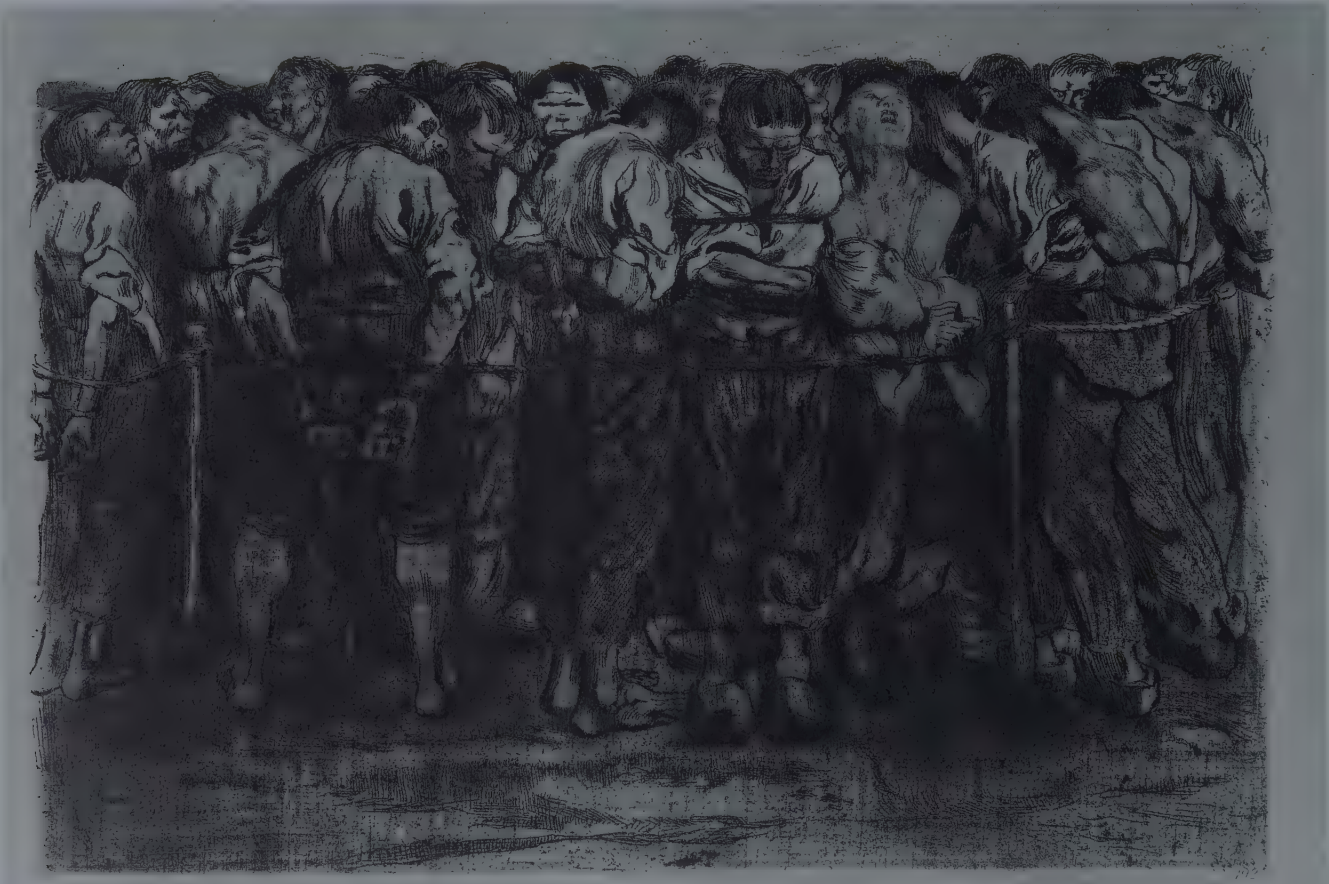


**103 *Raped, VI (plate 2 of* The Peasants' War*), 1907*

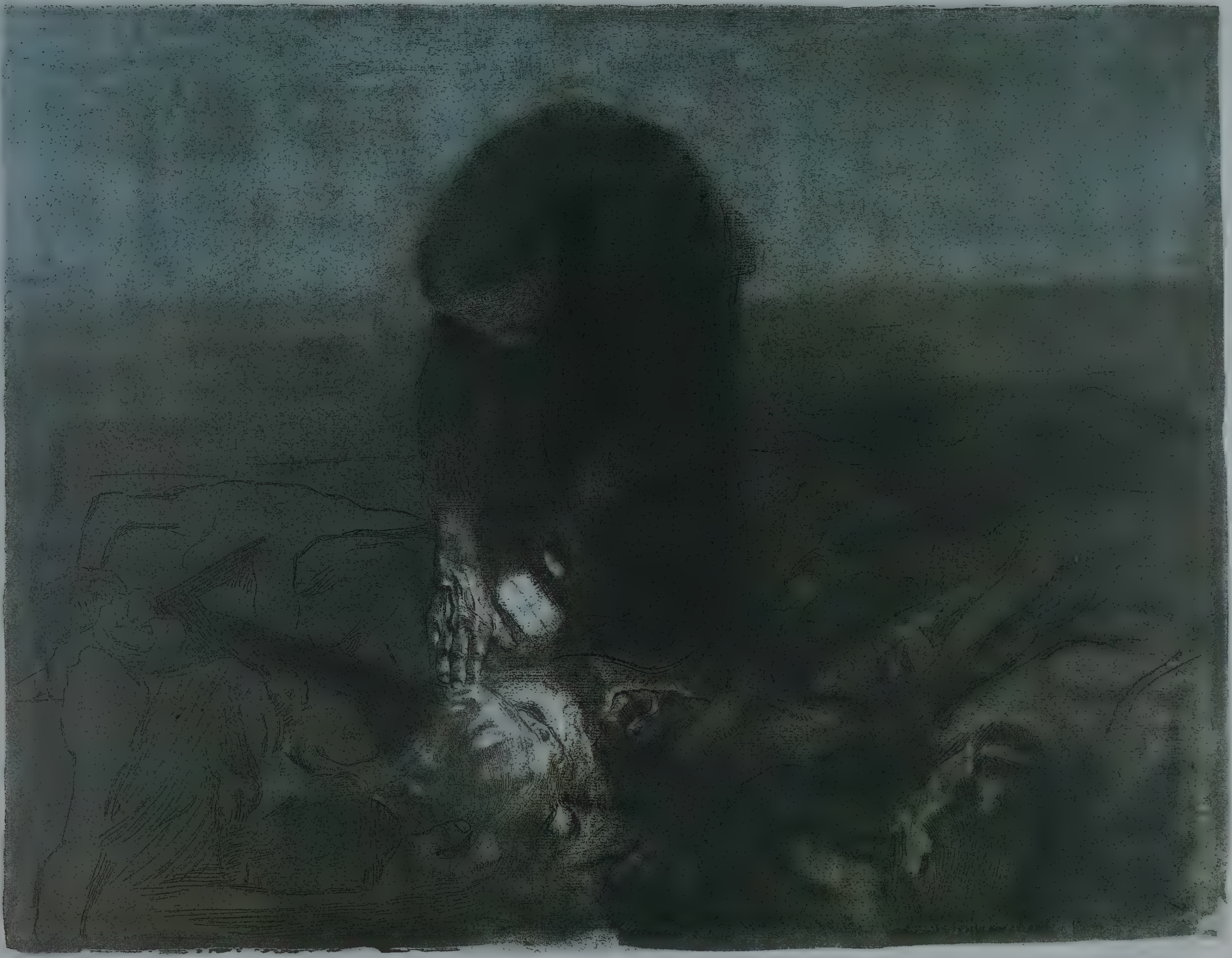


104 After the Battle *(sketch for no. 107), 1907*

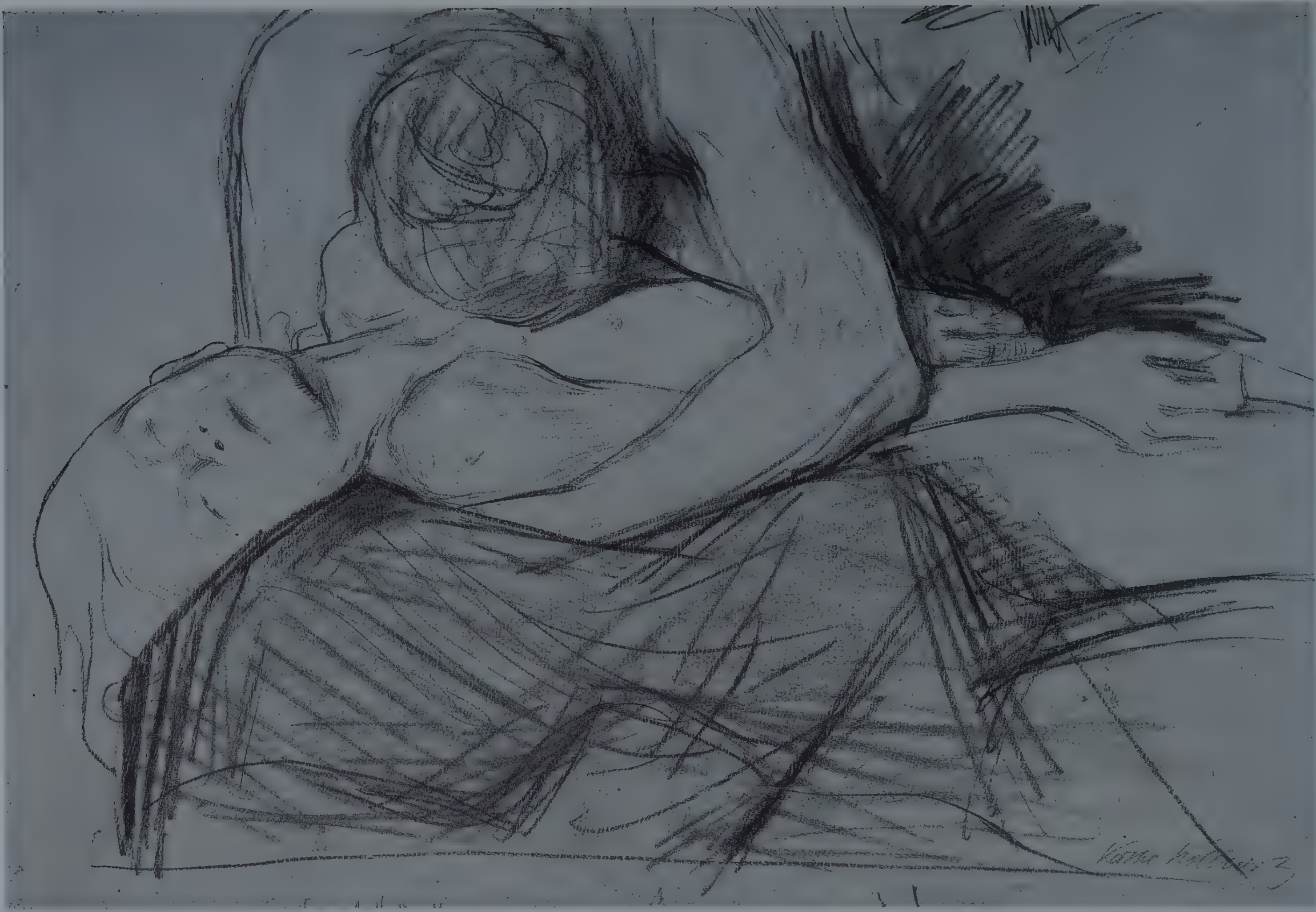


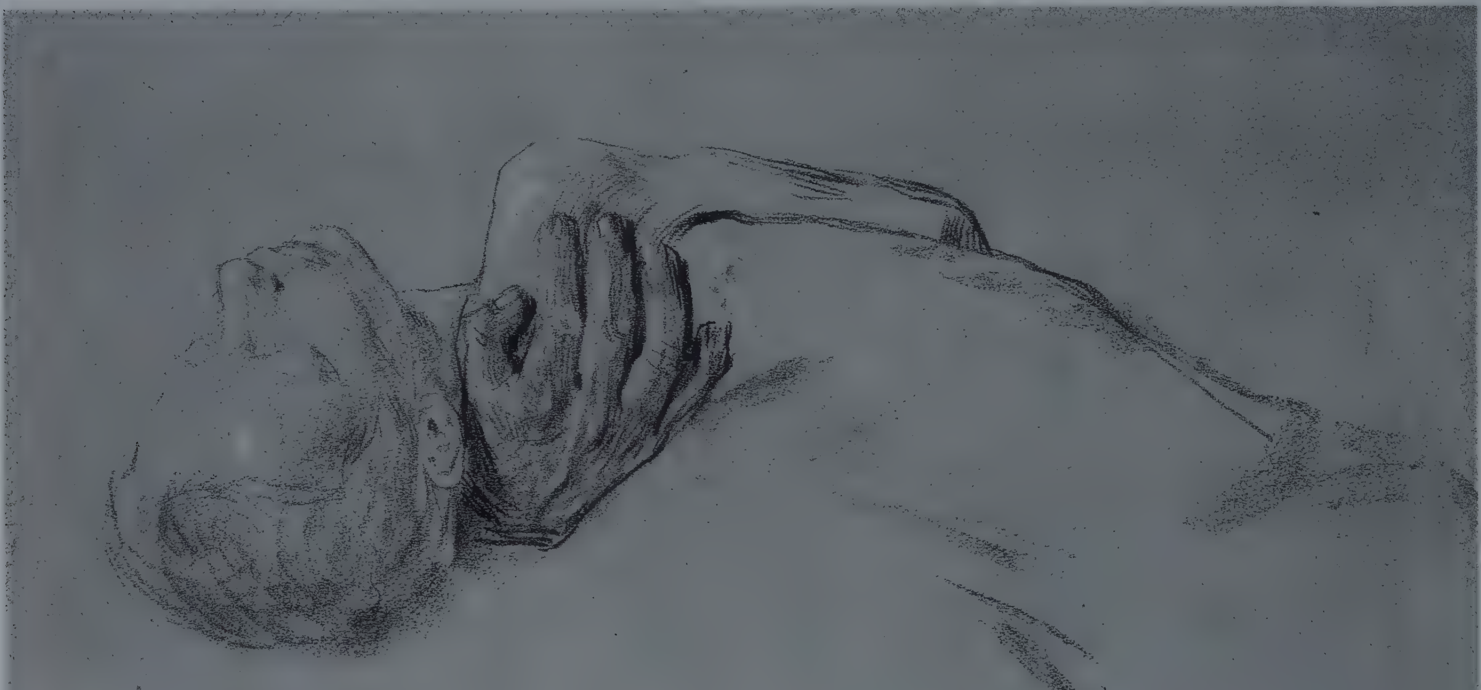


*105 The Prisoners, I, *1908*
*106 The Prisoners, V *(plate 7 of* The Peasants' War*), 1908*

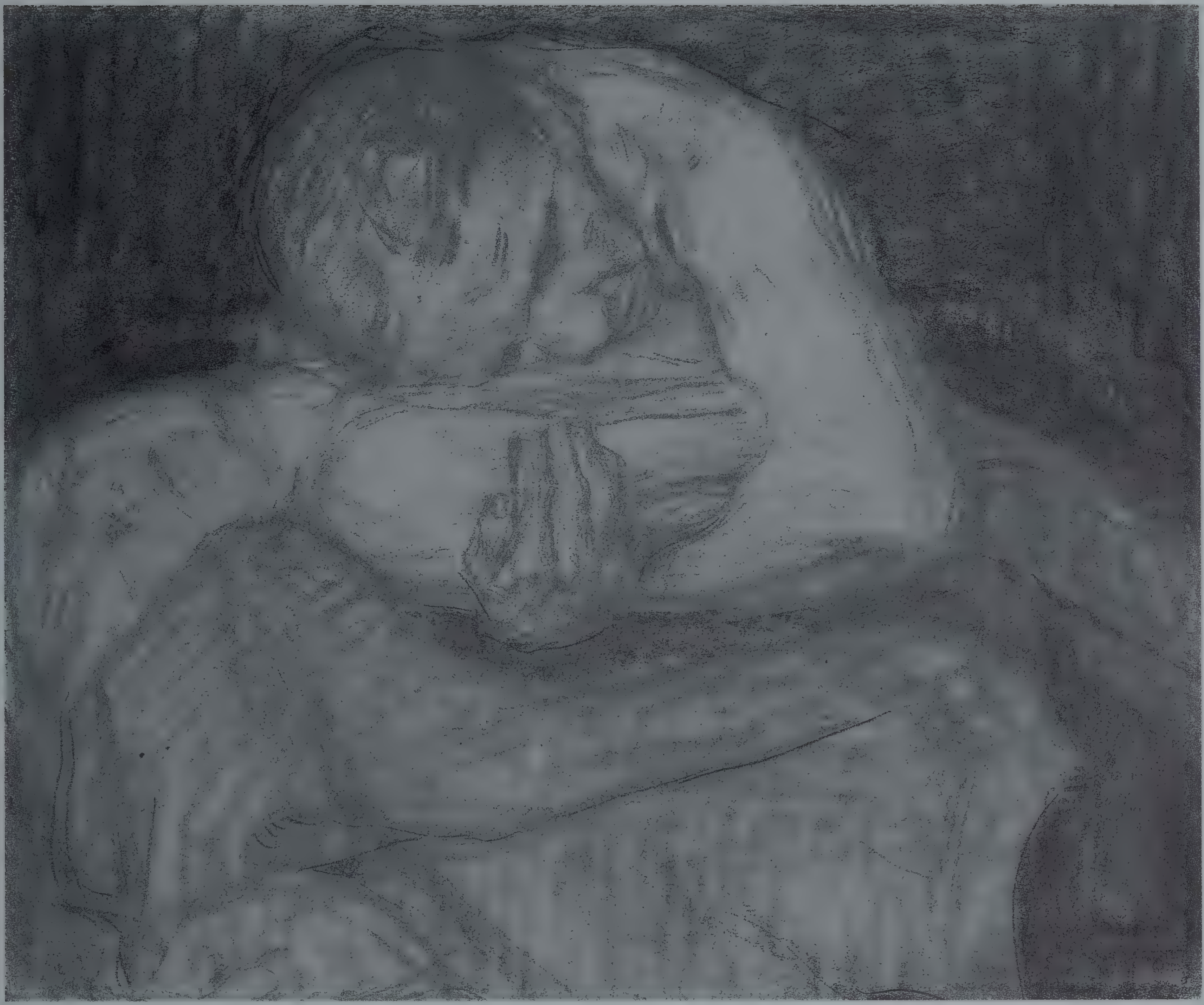


107 After the Battle, IX *(plate 6 of* The Peasants' War*), 1907*

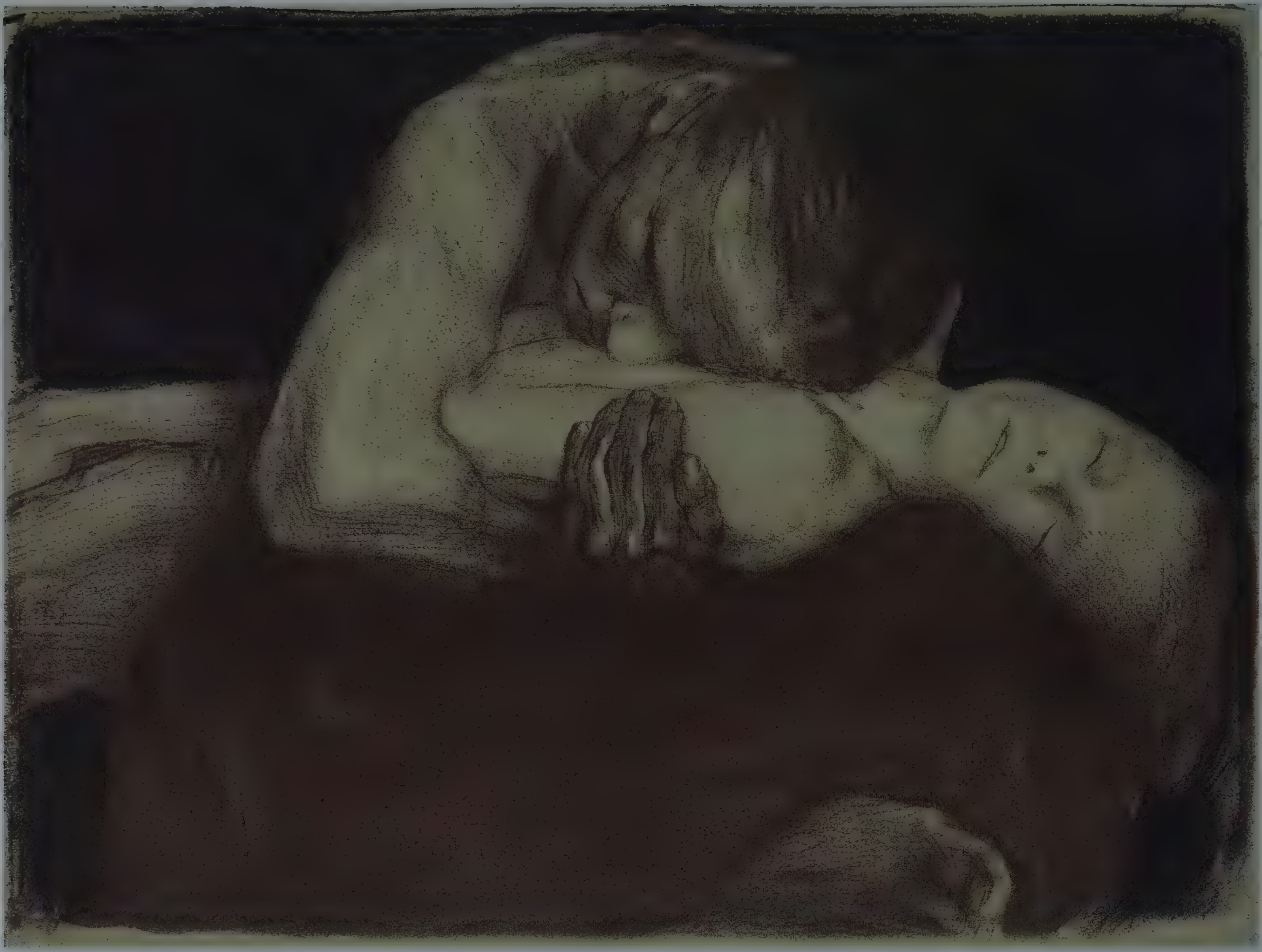




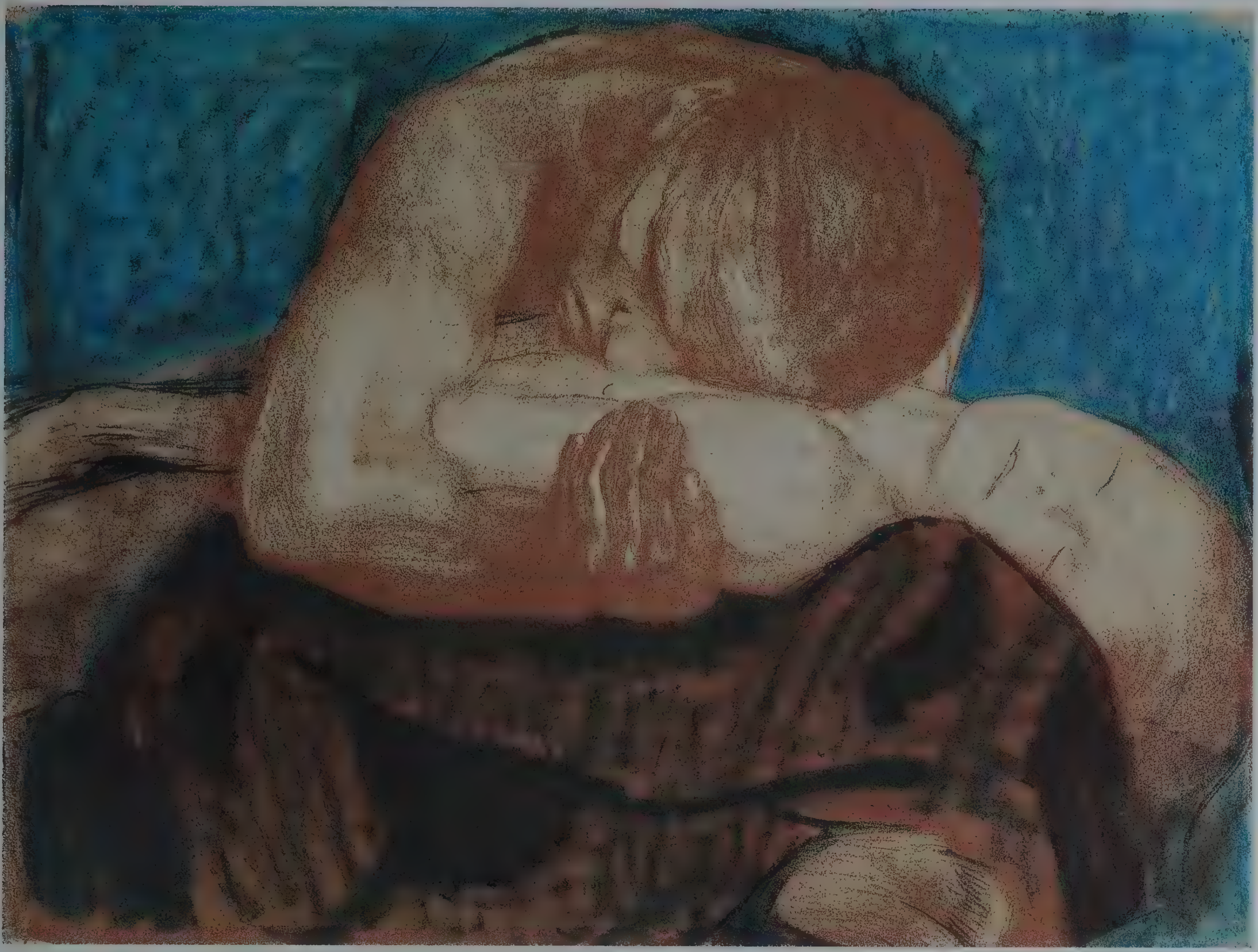
*108 Woman with Dead Child, *1903*
*109 Dead Boy Cradled in a Hand, *1903*



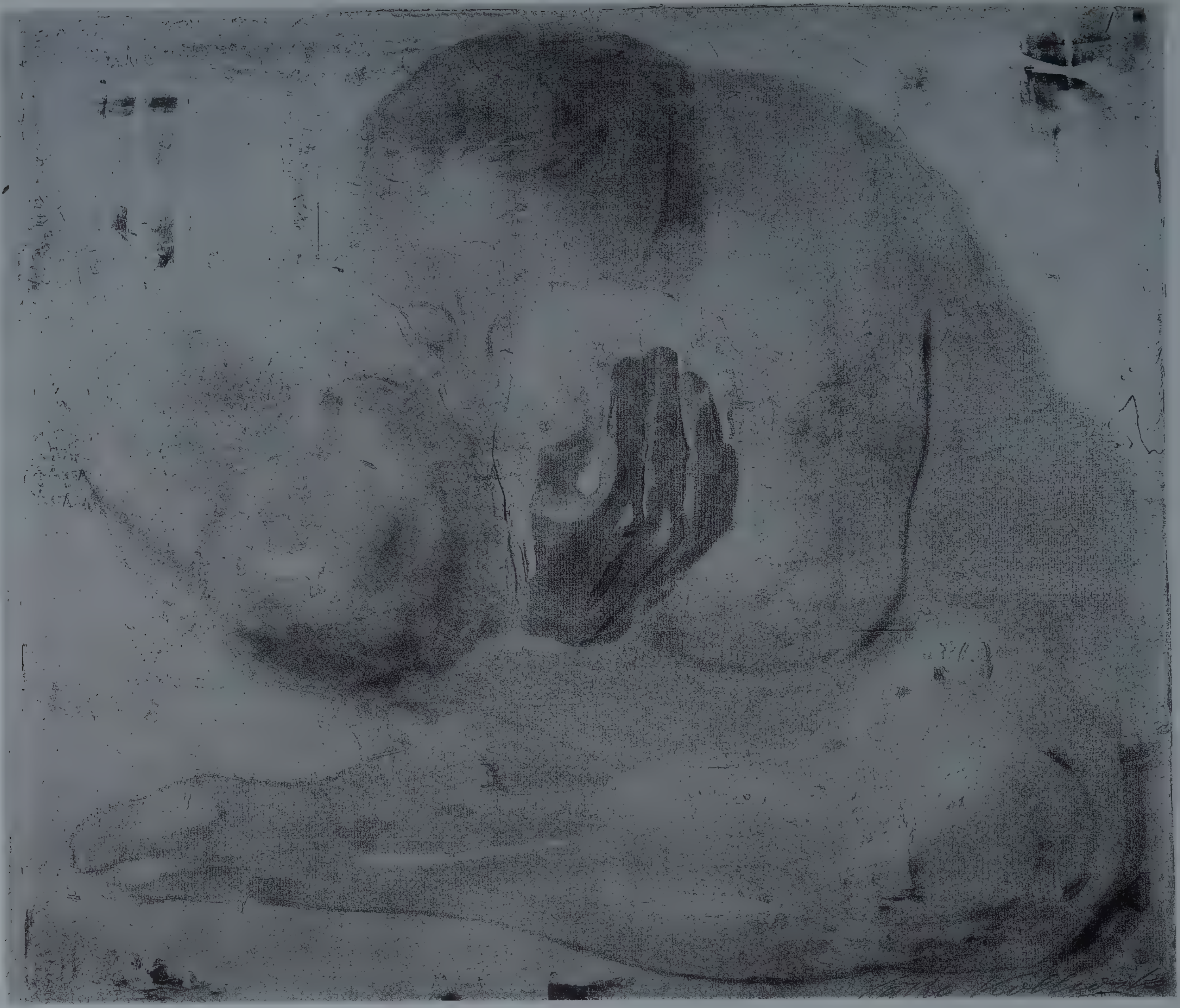
110 Pietà *(reverse-image preparatory sketch for nos. 111 and 112), 1903*

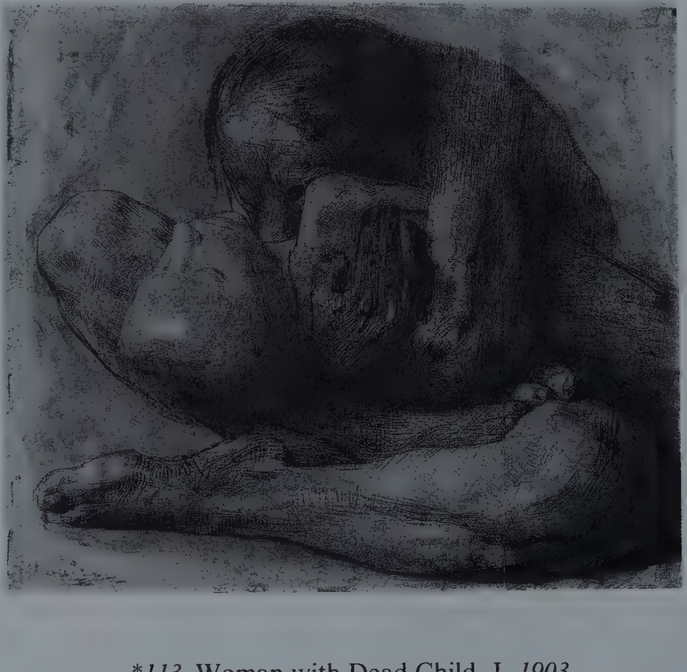


111 Pietà, III, *1903*

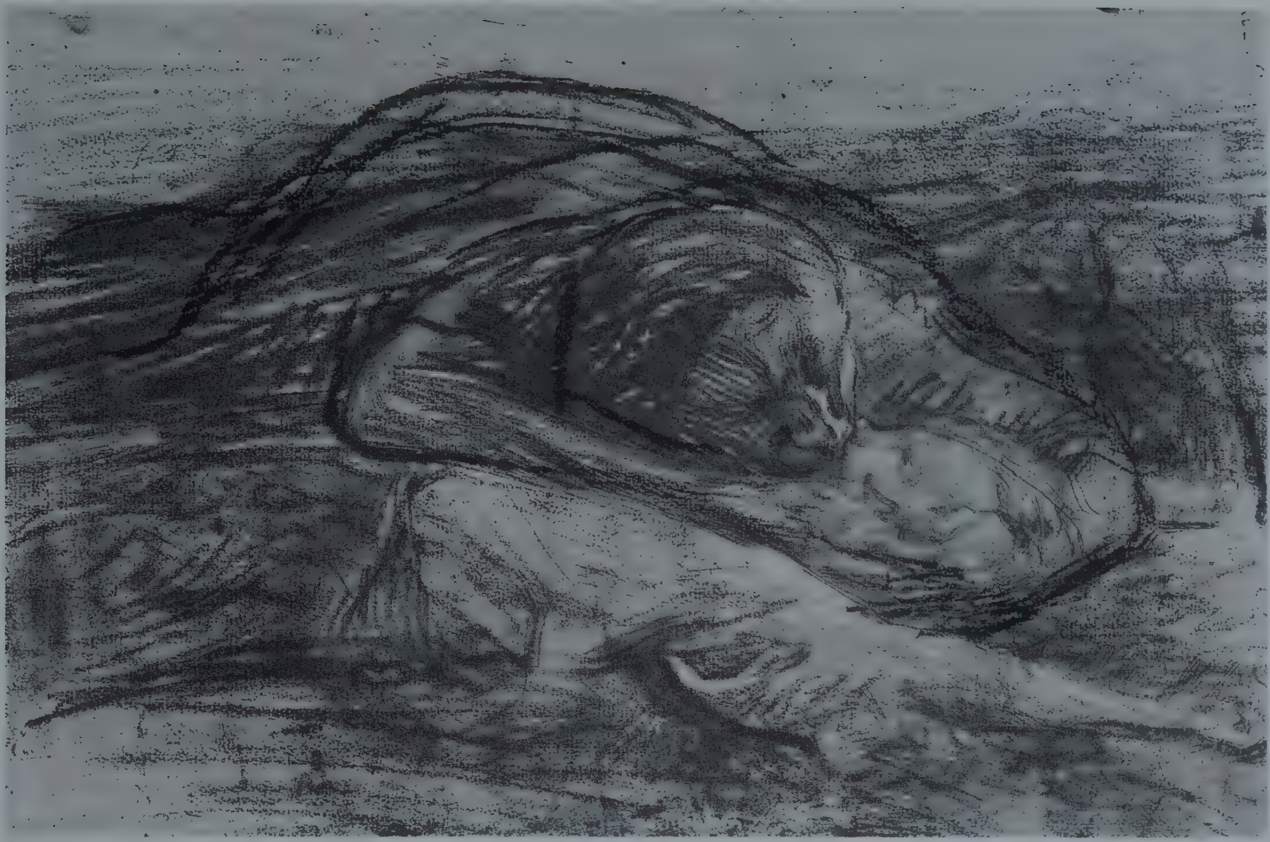


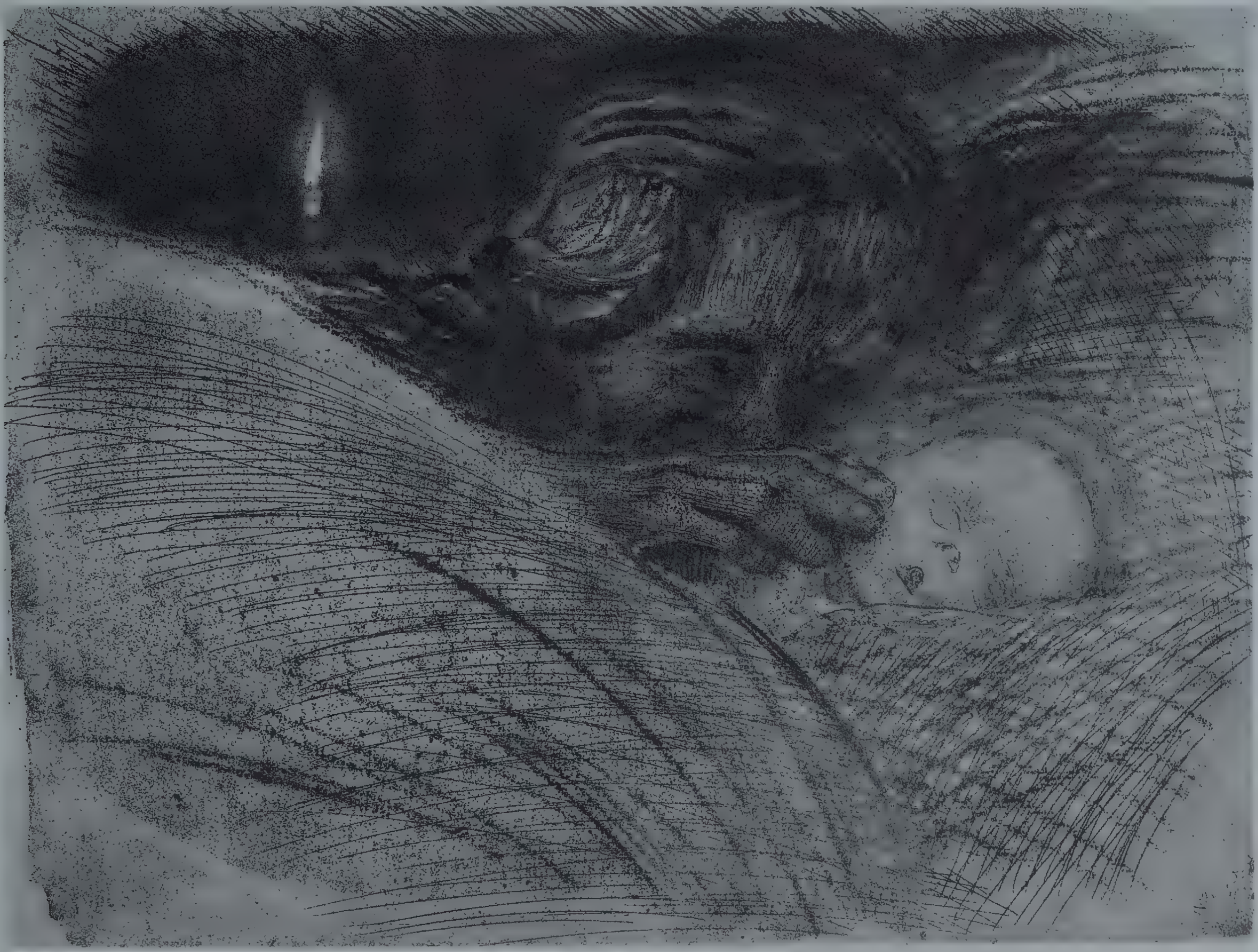
112 Pietà, I, *1903*



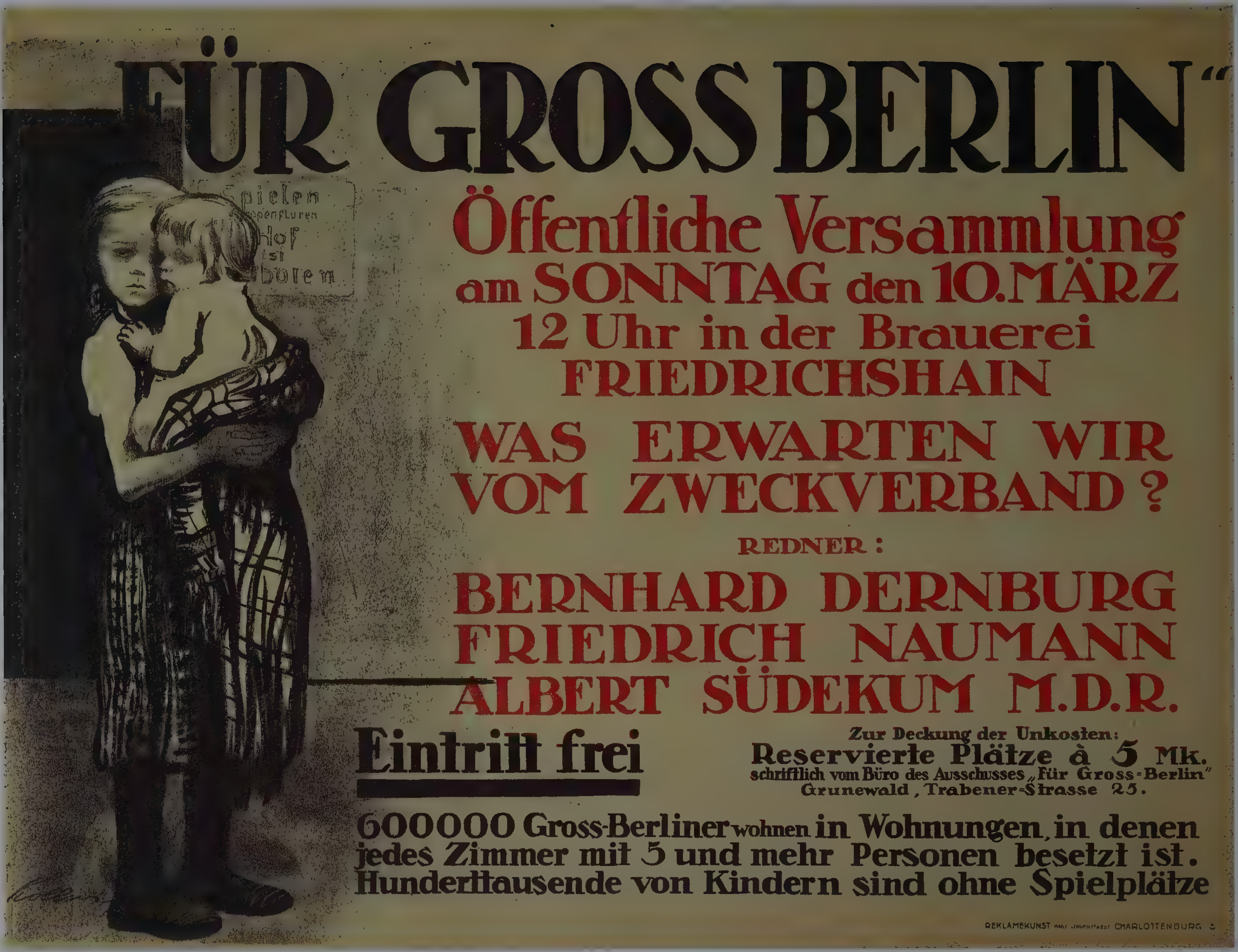


*113 Woman with Dead Child, I, *1903*
**114 Woman with Dead Child, IV, *1903*





*115 Mother and Dead Son, II, *1903*
*116 Mother at the Bed of Her Dead Child, II, *1911*



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REDNER:

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ALBERT SÜDEKUM M.D.R.

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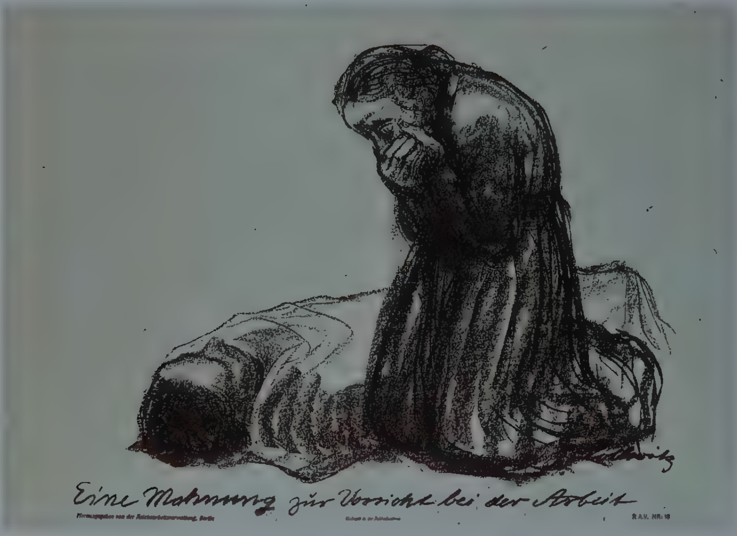
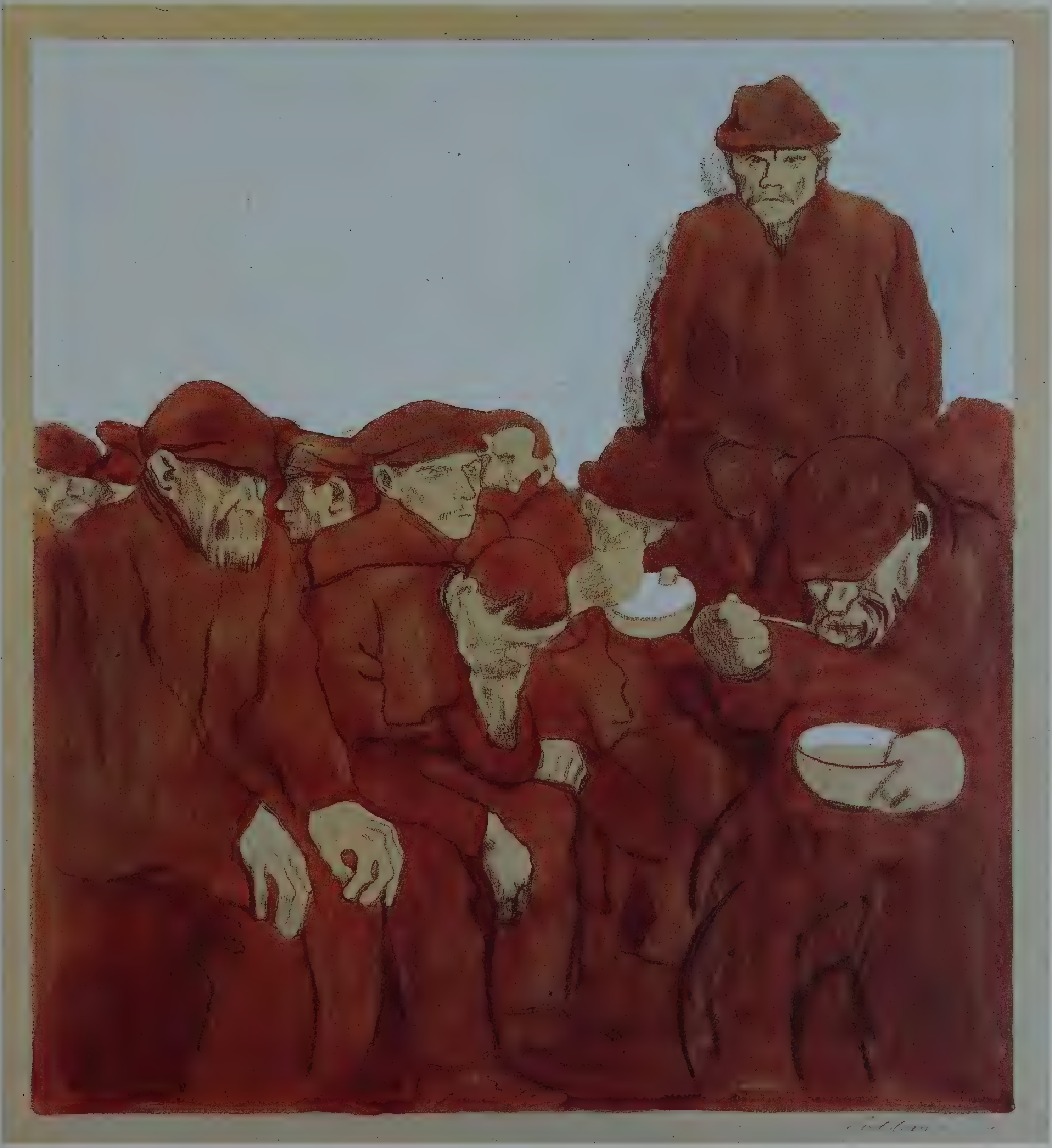
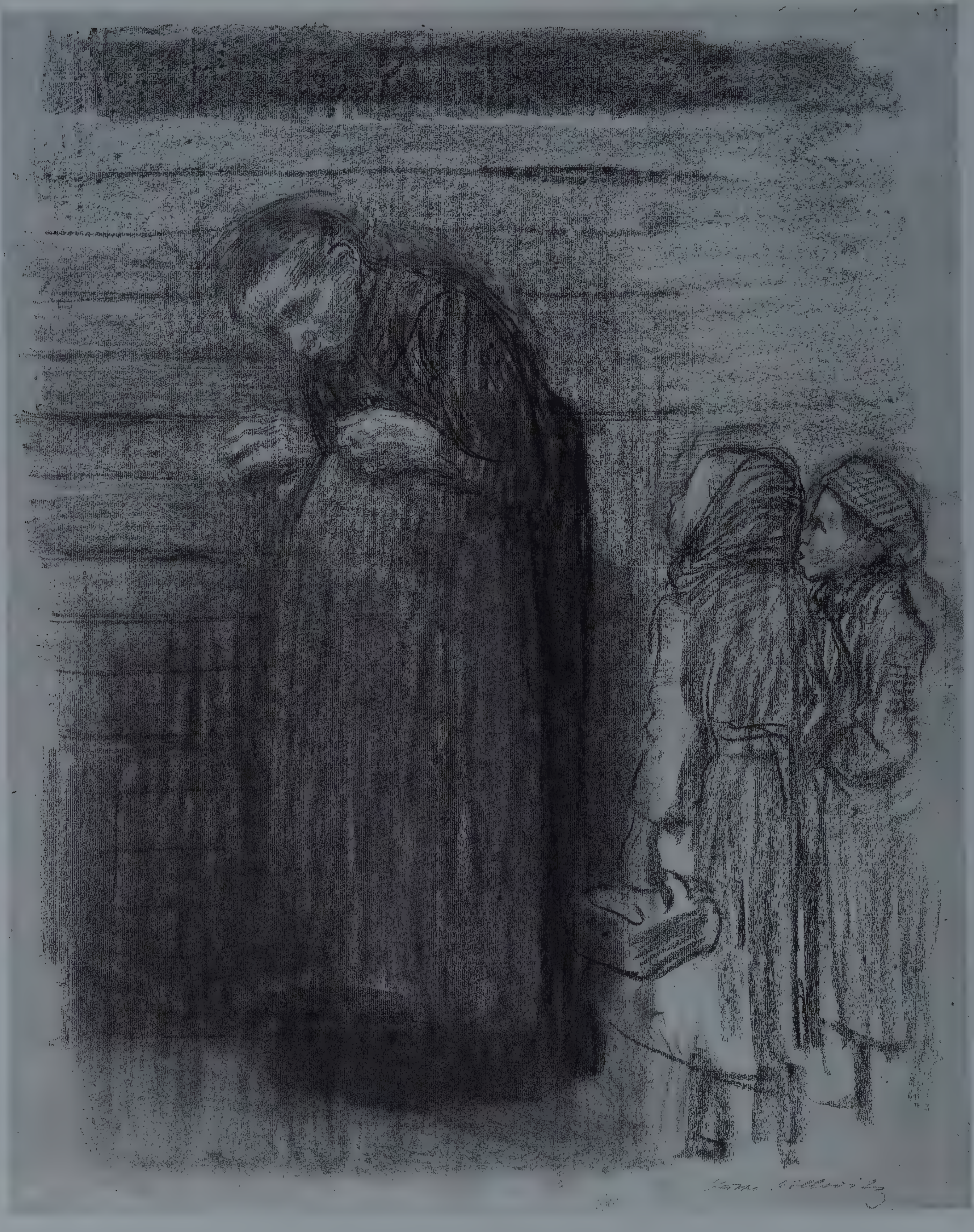


Eine Mahnung zur Vorsicht bei der Arbeit
R.A.V. NR. 18

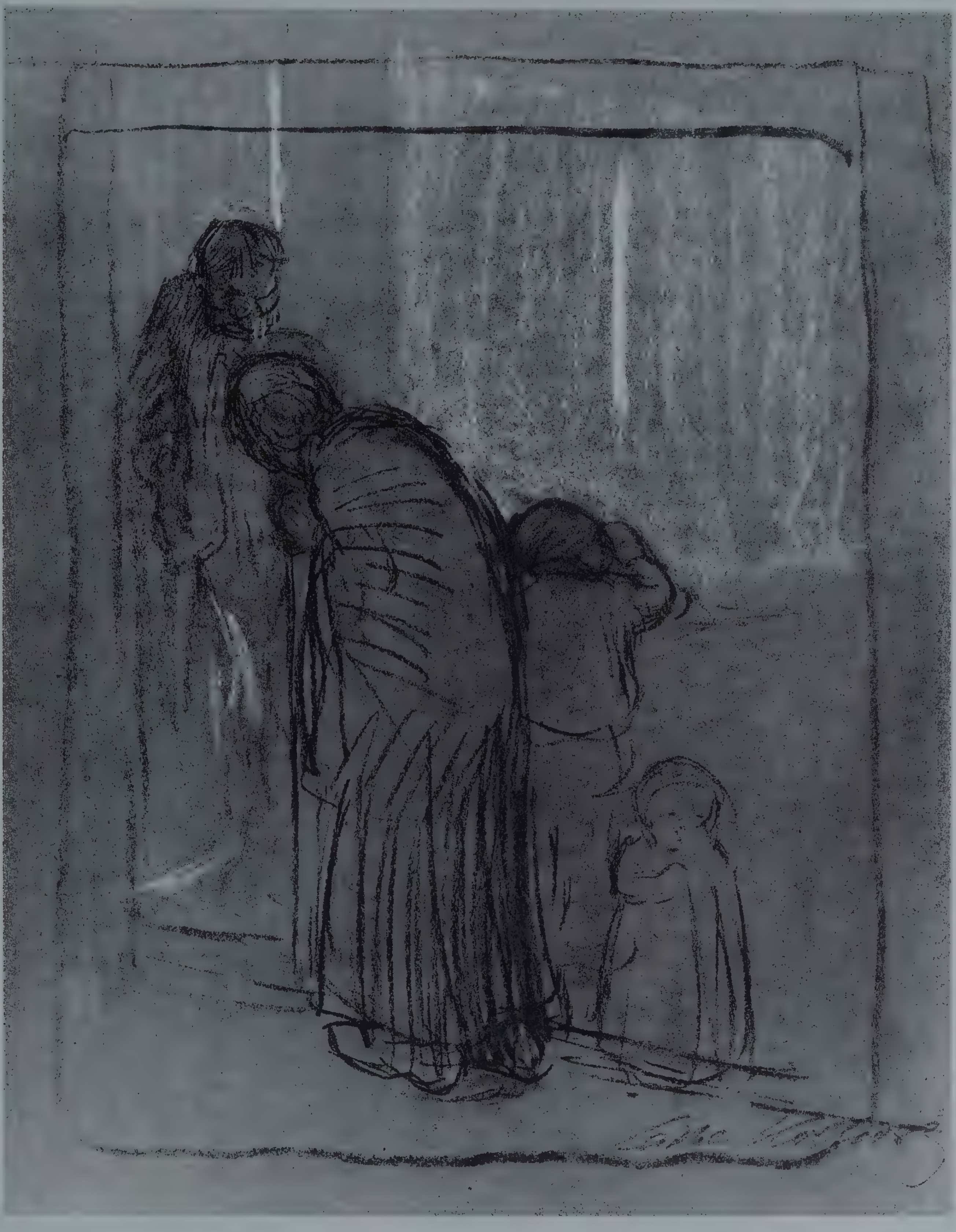
*117 *Poster:* "For Greater Berlin," II, *1912*
*118 *Poster:* "Warning! Be Careful on the Job!" *ca. 1924*



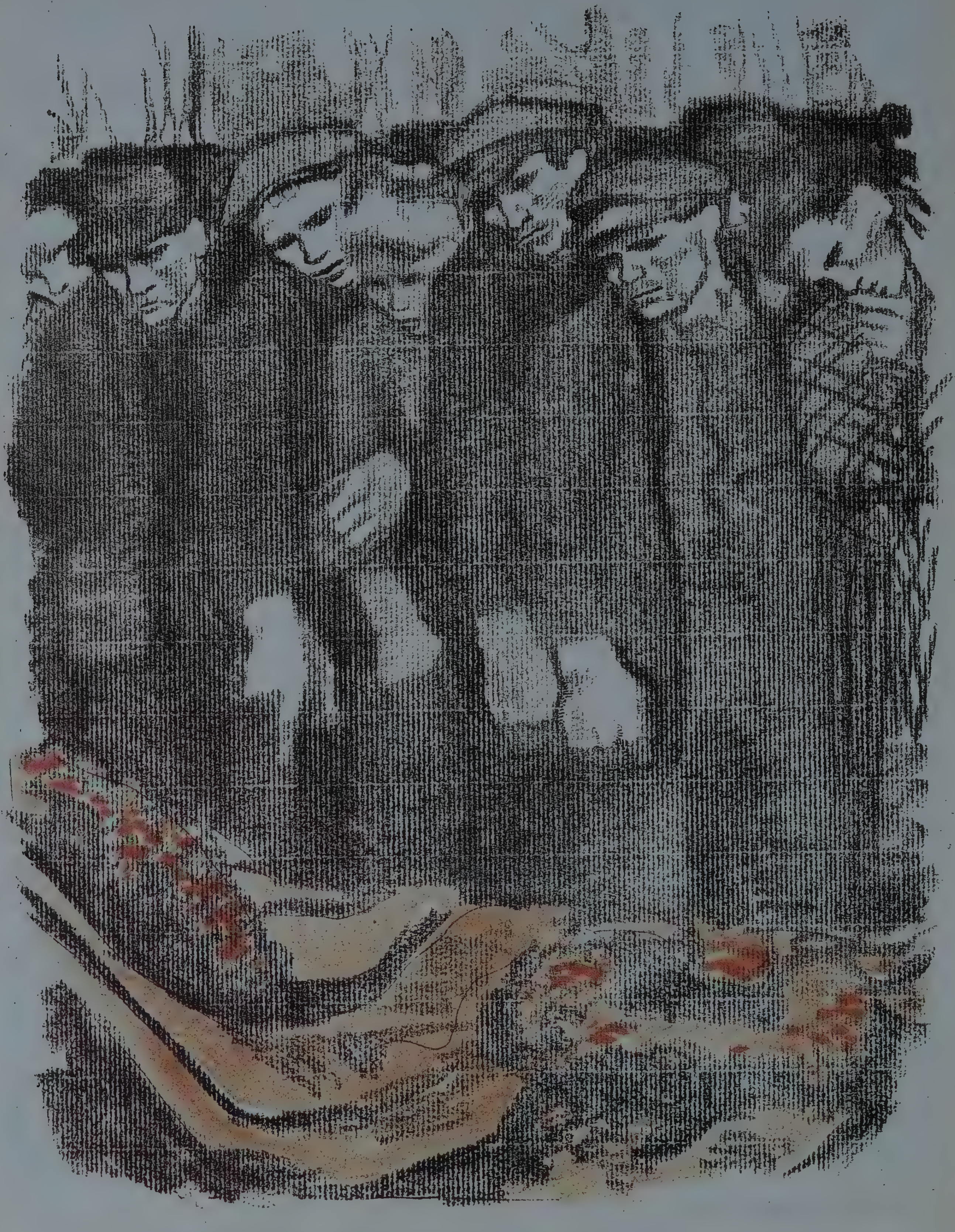
119 Soup Kitchen *(for* Simplicissimus, *1 March 1909), ca. 1909*



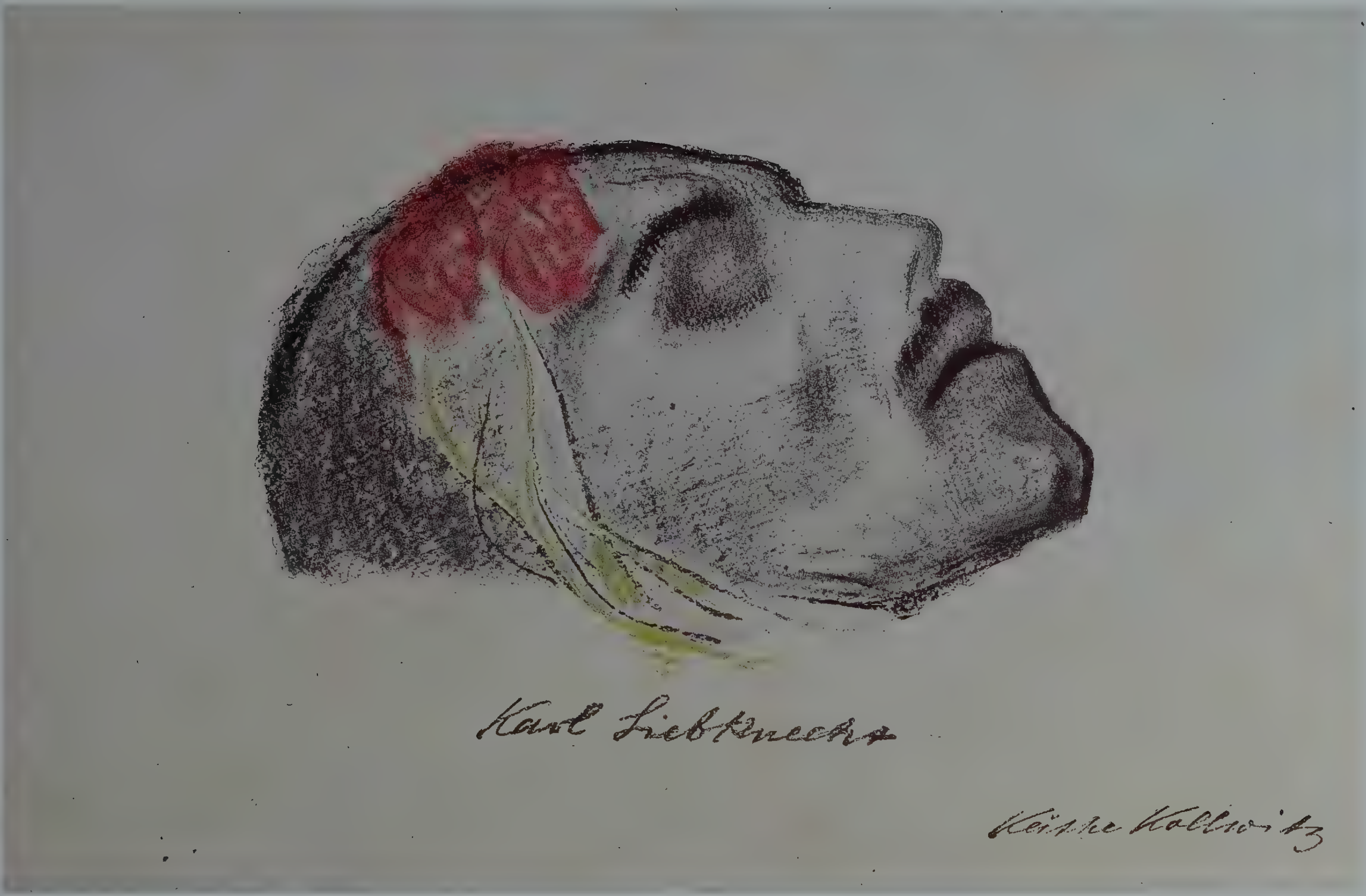
120 Christmas *(study for plate 6 of* Scenes of Poverty, *for* Simplicissimus, *24 Jan. 1910), 1909*



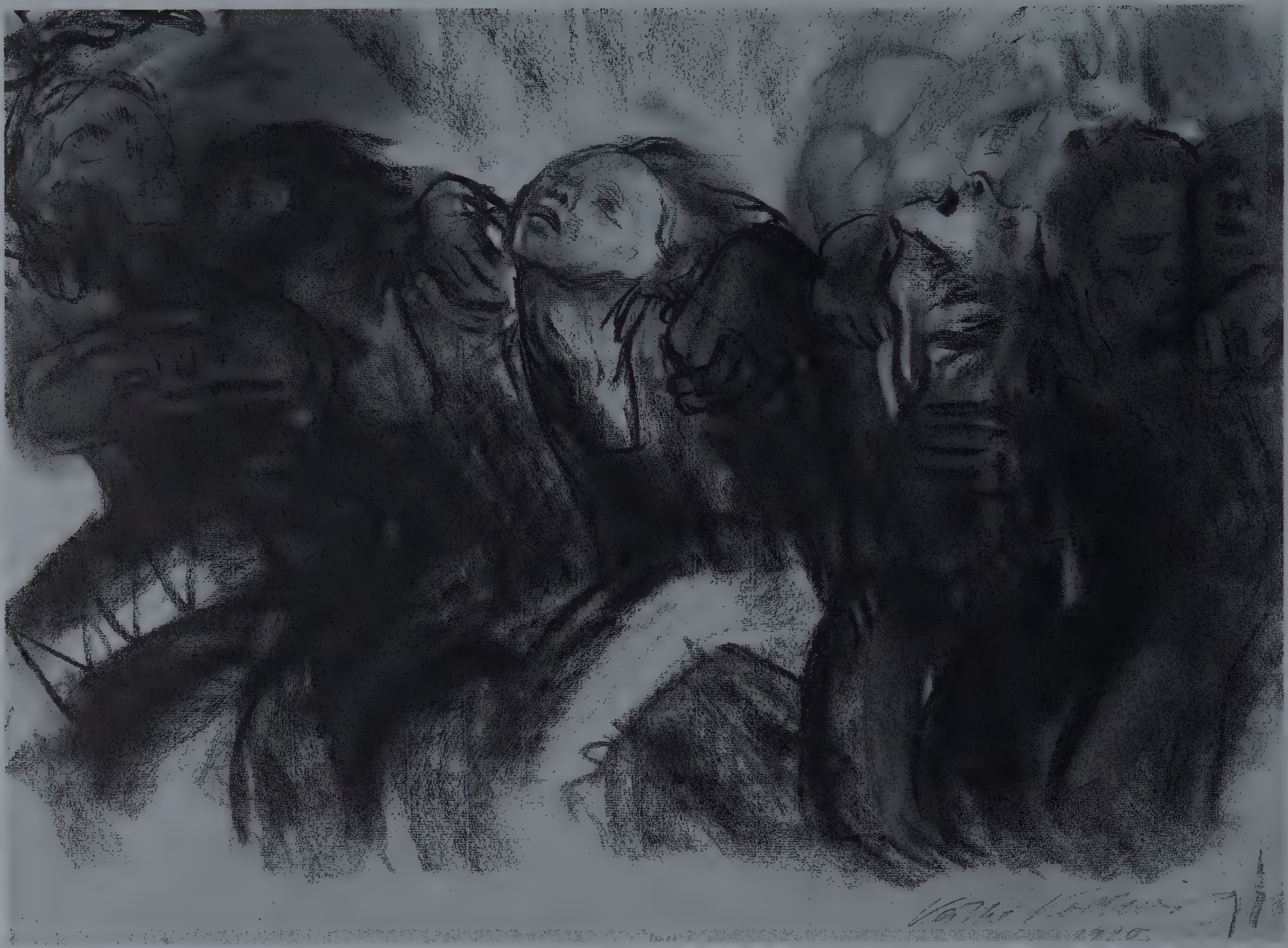
***121* At the Tavern Door *(study for plate 2 of* Scenes of Poverty, *for* Simplicissimus, *15 Nov. 1909), 1909*

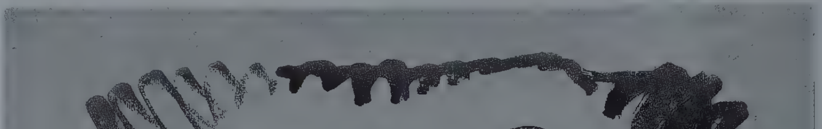


122 March Cemetery: Mourning the Dead of the 1848 Revolution, *1913*

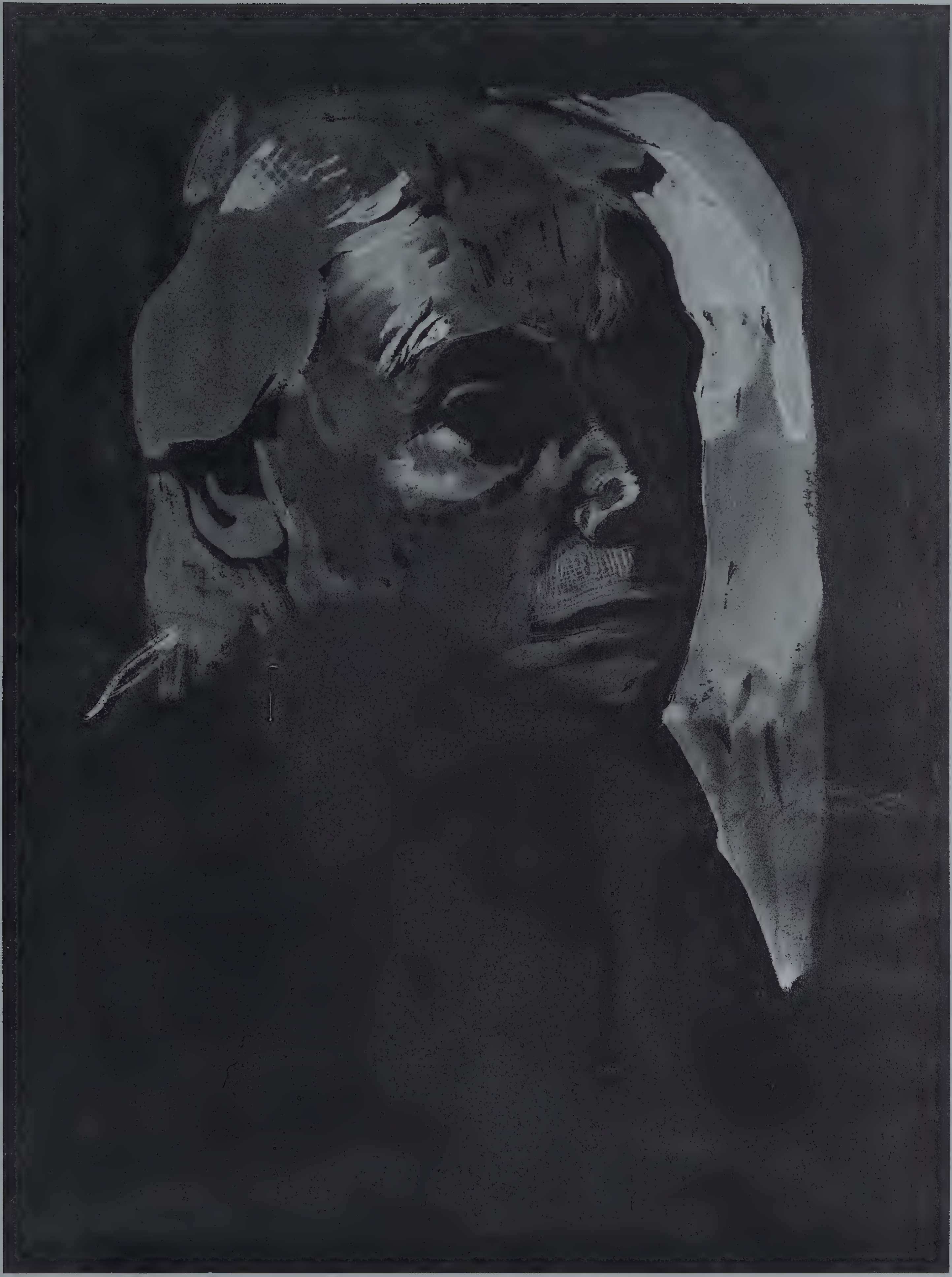

Karl Liebknecht
Käthe Kollwitz

123 Karl Liebknecht on His Deathbed, *1919*

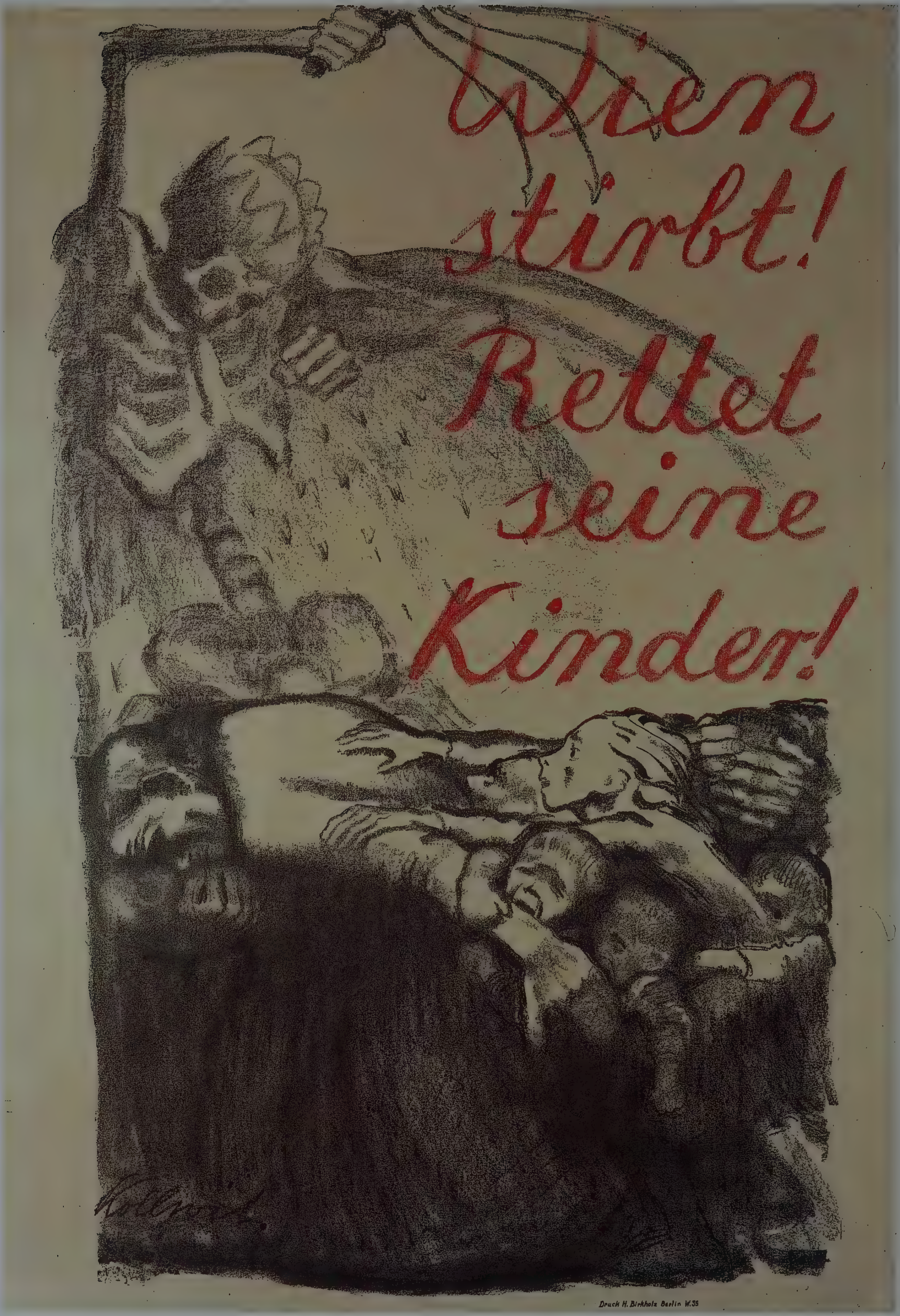




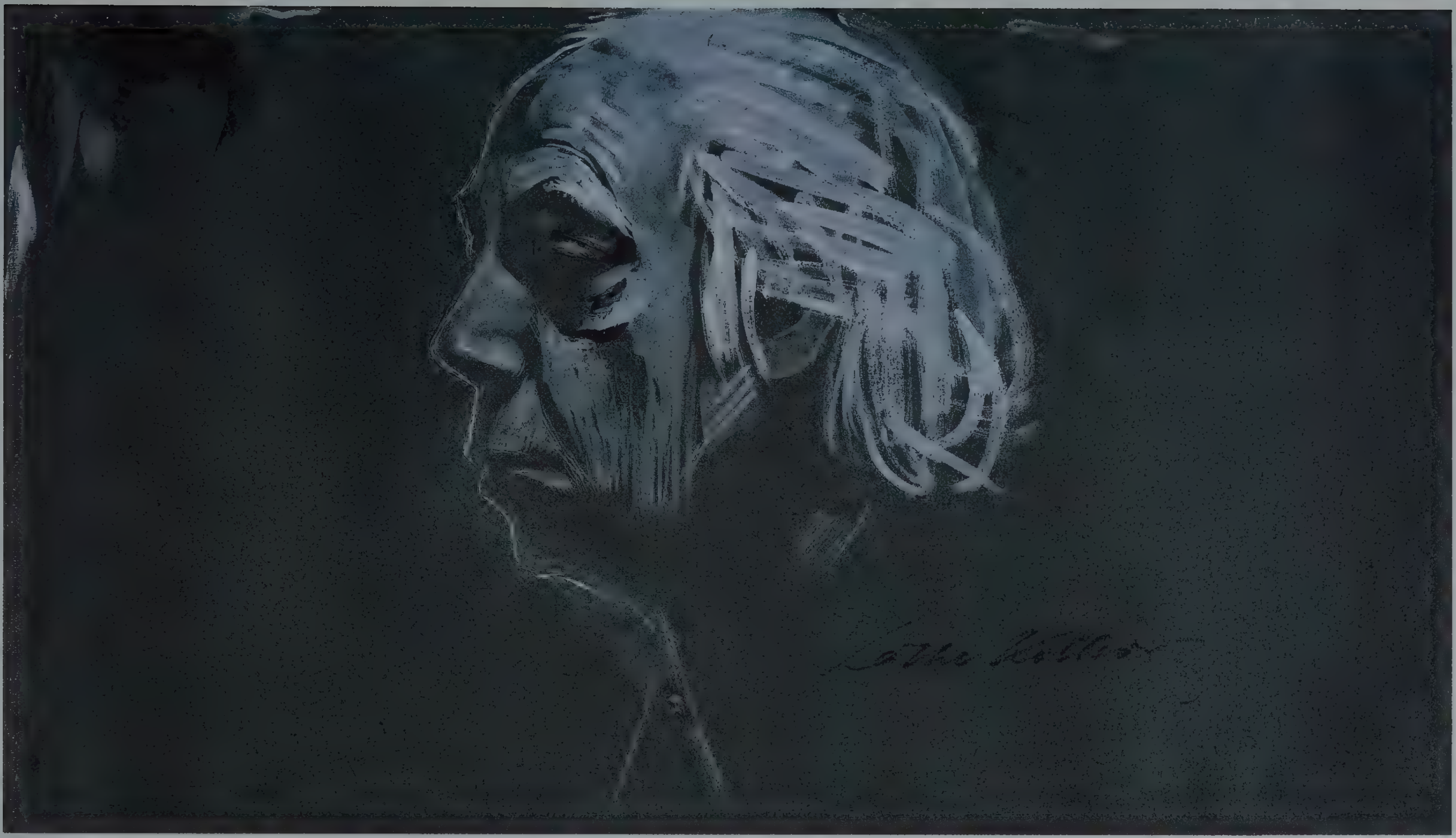
**124* The Volunteers *(study for plate 2 of* War*), 1920*
**125* The Sacrifice *(study for plate 1 of* War*), 1922*

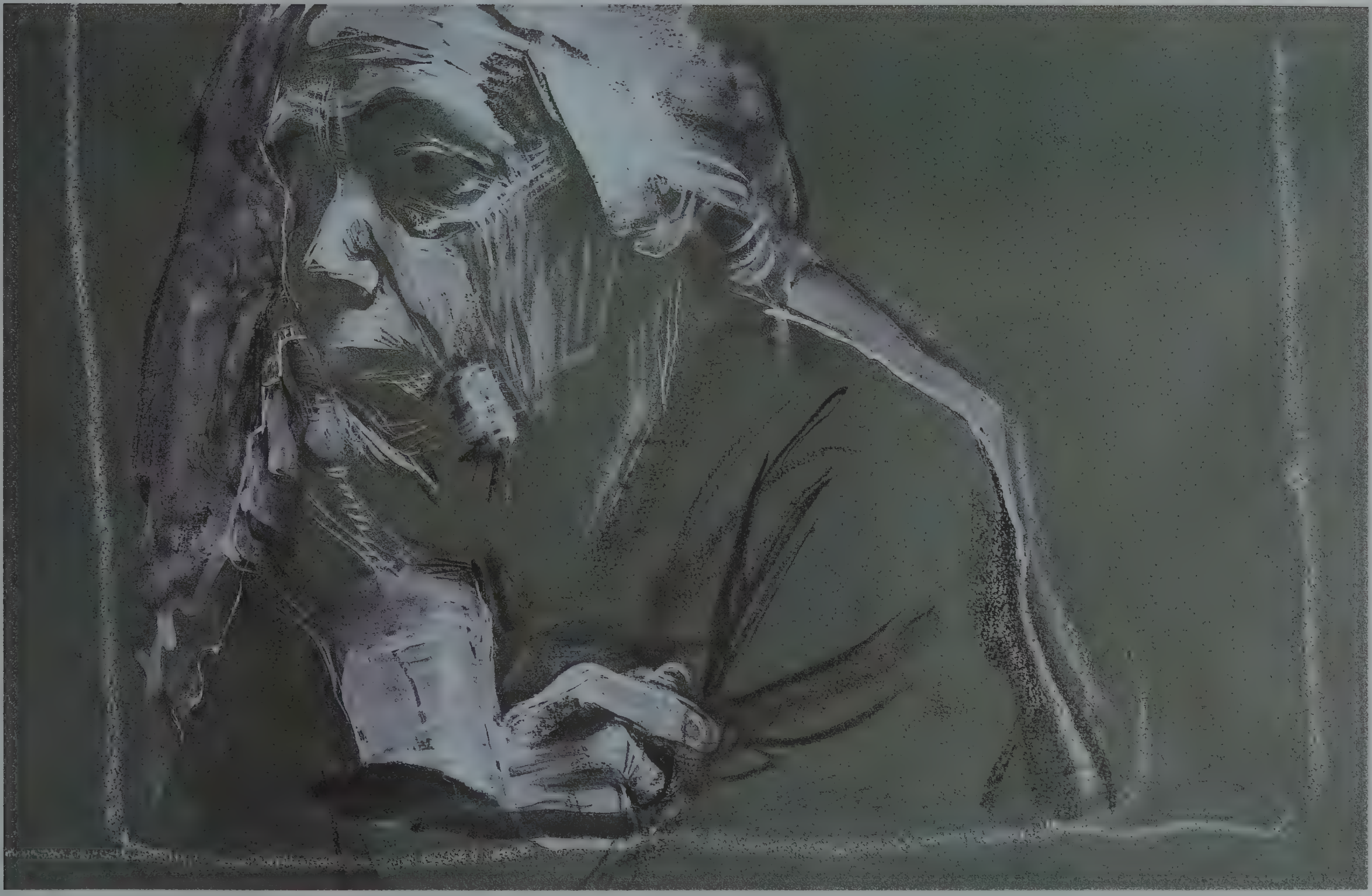


**126* Half-Length Self-Portrait, Facing Right, *1924*

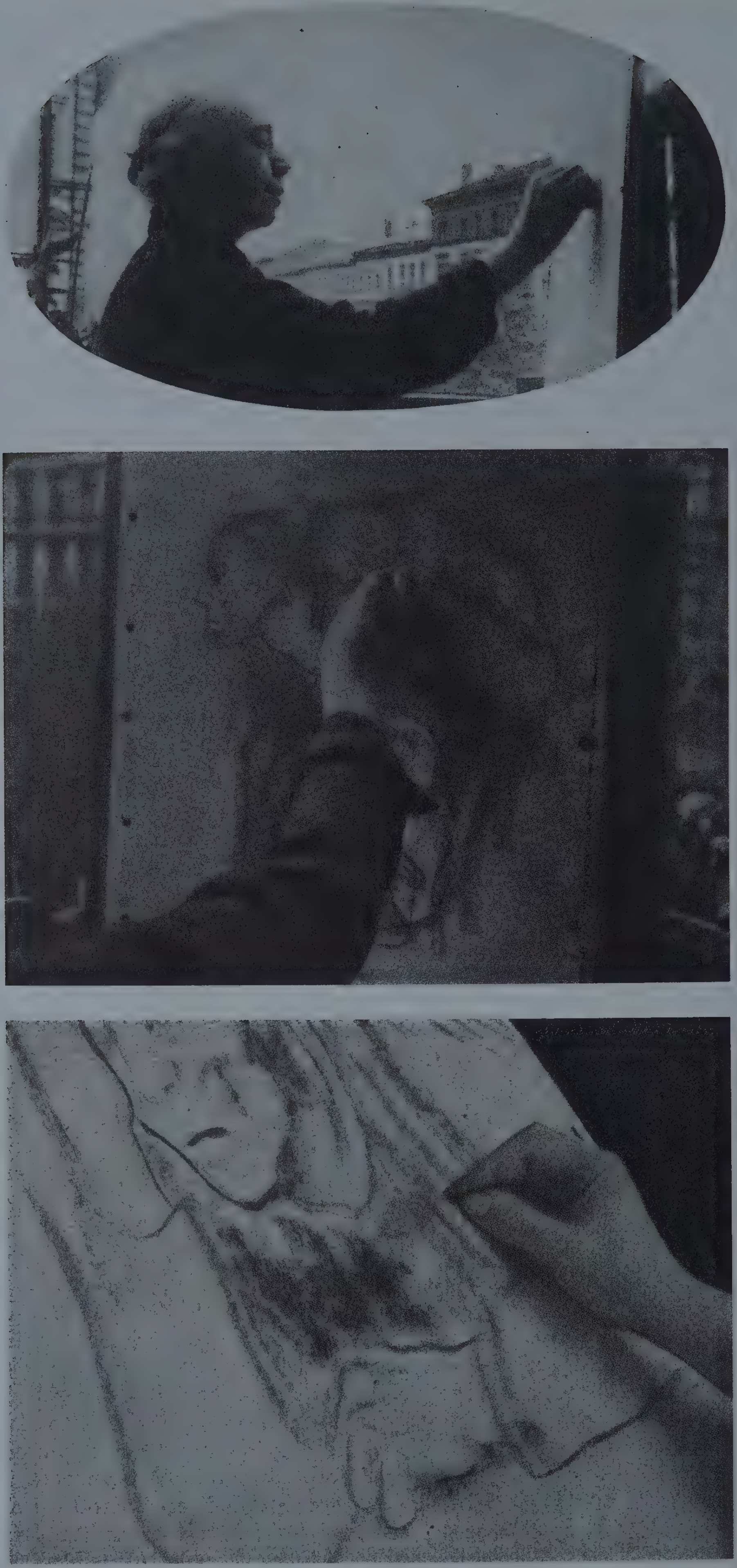

Wien
stirbt!
Rettet
seine
Kinder!
Kollwitz
Druck H. Birkholz Berlin W.35

***127** *Poster:* "Vienna Is Dying! Save Her Children!" *1920*

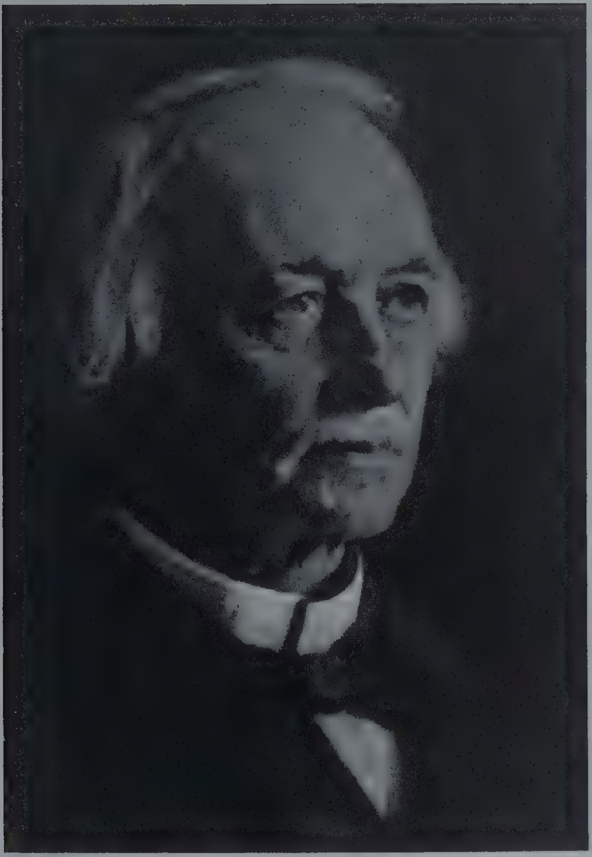




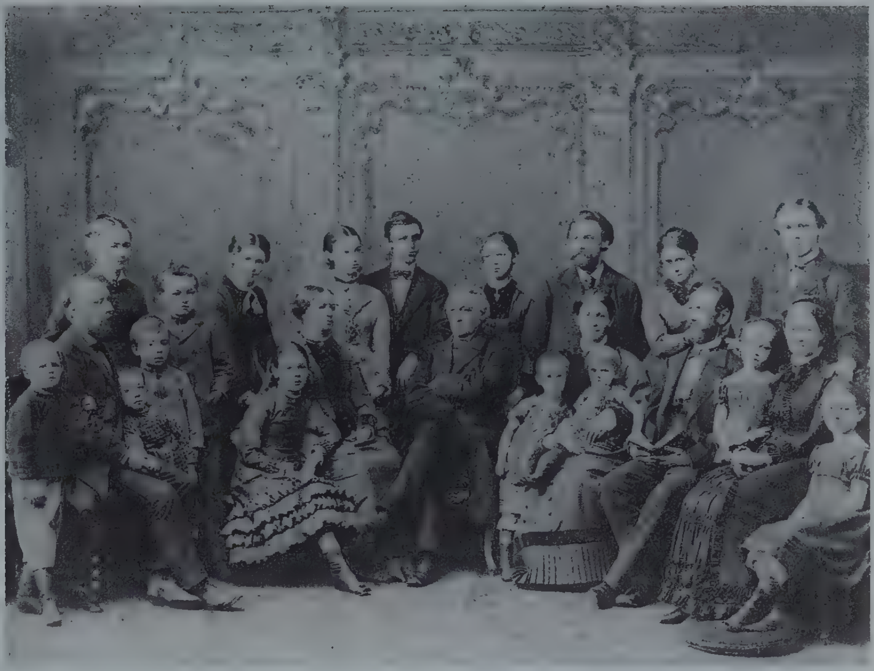
128 Self-Portrait, Left Profile, *1924*
129 Self-Portrait, *1924*



**130, *131, *132 Käthe Kollwitz Drawing. Three frames from the film* Creative Hands *by Hans Cürlis, 1925.*



**133 Photograph of the artist's father, Carl Heinrich Schmidt

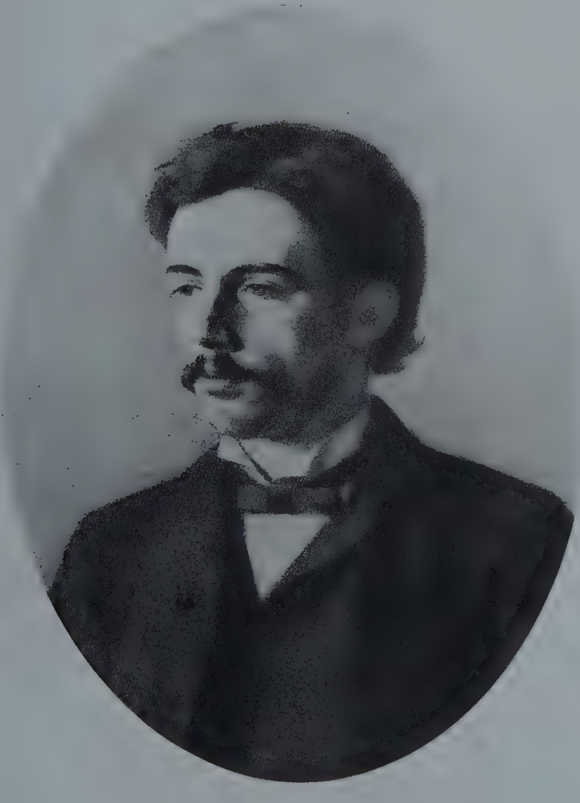


Photograph of the Artist's Family, Königsberg, ca. 1884

Seated at center, the artist's father, Carl Heinrich Schmidt. Next to him (to the left) her mother, Käthe Schmidt, née Rupp. Seated in front of the mother, Lisbeth Schmidt (b. 1870); standing behind and between the artist's parents, Julie Schmidt (b. 1865) and Conrad Schmidt (b. 1863); and standing behind the father, the 17-year-old Käthe Schmidt (b. 1867). The following year she did the portrait of her brother Conrad *(**134)*, and ca. 1890, two portraits of the Rupp sisters: at far right, Else, standing *(5)*, and Lina, seated. In addition to the lost portrait of the artist's father (seen in photograph ***133)*, she must have painted portraits of certain other members of the Rupp, Schmidt, Prengel, and Hofferichter families seen in this group photograph.

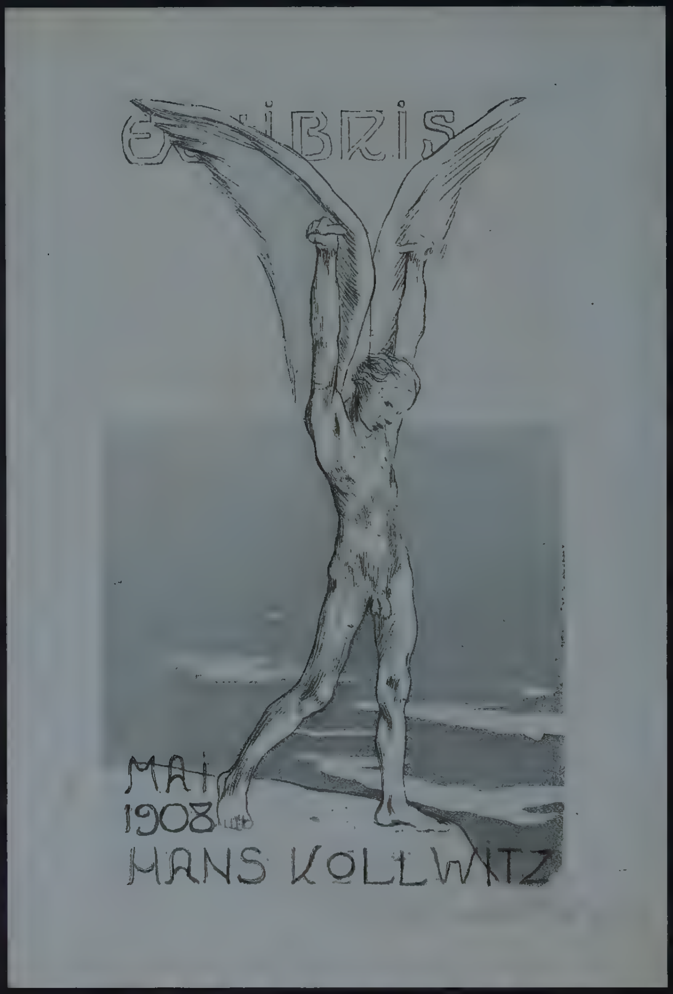
KNOWN PAINTINGS, 1883–1893

**I Samlandschenke (Samland Tavern), *ca. 1883*
**II Alte Fischersfrau (Old Fisherman's Wife), *ca. 1883*
**III Szene im Königsberger Speicherviertel (Scene in the Königsberg Warehouse District), *ca. 1883*
IV Portrait of Conrad Schmidt, *ca. 1885 (134)*
**V Vor dem Ball (Before the Ball), *1886*
VI Portrait of Konrad Hofferichter, *ca. 1888 (4)*
VII Biergarten (München) (Beergarden in Munich, I), *ca. 1889 (2)*
VIII Biergarten (München) (Beergarden in Munich, II), *ca. 1889 (3)*
IX Portrait of Else Rupp, *ca. 1890 (5)*
**X Portrait of Lina Rupp ("Lusch"), *ca. 1890*
**XI Portrait of Carl Schmidt, *ca. 1890 (see **133)*
**XII Strassenpassanten in der Abenddämmerung (Strollers at Nightfall), *ca. 1892*
**XIII Zigarrenraucher in der Dämmerstunde (Cigar Smokers at Twilight), *ca. 1892*



**134 Portrait of the artist's brother, Conrad Schmidt, ca. 1885

"The liberated style of those 'women painters' delighted me. To be sure, Herterich's way of teaching seemed mannered to me. . . . His outspokenly coloristic type of art was foreign to my sensibility, to my own way of seeing colors. I devised a trick in order to join the ranks of the more esteemed members of my class: I simply painted the way I knew he wanted me to paint. . . . By chance I read Klinger's brochure *Malerei und Zeichnung* (Painting and Drawing). It was then that I realized I was not a painter at all."
Käthe Kollwitz, in her *Erinnerungen* (Memoirs), 1923


EX LIBRIS
MAI
1908
HANS KOLLWITZ

135 Bookplate of Hans Kollwitz, II, *1908*

"Indeed, how might it be if things revealed their colors only when (in our terms) *no* light fell on them—if, for example, the sky were *black?* Could we not then say, only by black light do they appear to us in their full colors?"

—LUDWIG WITTGENSTEIN

BIOGRAPHICAL OUTLINE

1867 Käthe Schmidt is born 8 July, the fifth child of master mason Carl Schmidt and his wife Katharina (née Rupp). The family lives in Königsberg, in East Prussia (now Kaliningrad, USSR).

1881–1882 Studies art with G. Naujock, a painter, and Rudolf Maurer, an engraver, in Königsberg. First drawings.

1883 Käthe Schmidt paints her first local views of Königsberg, but does not sign them. "The first drawing of mine that clearly had real working people in it was done when I was seventeen; it was a drawing based on the poem 'Die Auswanderer' [The Emigrants] by [Ferdinand] Freiligrath" (*Memoirs*). (**I, **II, **III)

1885–1886 Meets the writers Gerhart Hauptmann and Arno Holz in Berlin. Impressed by Rubens' paintings in Munich. Students of Stauffer-Bern at the Künstlerinnenschule (Women Artists' School) in Berlin; being a young woman, she could not enroll at the Kunstakademie. Discovers Max Klinger's etchings. Her brother Conrad Schmidt studies philosophy and political economy in Berlin. After the death of Karl Marx in 1883, he becomes one of Friedrich Engels' frequent correspondents (beginning in 1887). Extensive conversations with Conrad, later a journalist with the Social-Democratic *Vorwärts*, become an important influence in Käthe Kollwitz's political education. In 1885 he takes his sister on a visit to the cemetery for the Märzgefallenen, those who died in the March Revolution of 1848 (see *122*). (**IV, **134)

1886–1887 Studies under Emil Neide in Königsberg. Engaged to Karl Kollwitz, a medical student and friend of her brother Conrad (**V)

1888–1889 Studies painting with Ludwig Herterich at the Women Artists' School in Munich. Sells a number of genre pictures which have since vanished. (VI, VII, VIII, 2, 3, 4, 8, 9, *28, 42, *86)

1890 Resumes her training in graphic arts with Rudolf Maurer in Königsberg. From the proceeds of her first sales of prints she is able to rent a studio. (5, 6, **X, **XI)

1891 Marries Dr. Karl Kollwitz, 13 June. Moves to Berlin and lives at Weissenburgerstrasse 25—today known as Käthe-Kollwitzstrasse—in the Prenzlauer Berg section of the city. Reads Max Klinger's *Malerei und Zeichnung* (*Painting and Drawing*).

1892 Birth of her first son Hans. *Selbstbildnis auf dem Balkon* (*Self-Portrait on the Balcony*) is done at her home on Weissenburgerstrasse. (**XII, **XIII, 7, 10, **24 [?], 85)

1893 On 26 February, the debut of Gerhart Hauptmann's drama *Die Weber* (*The Weavers*) and Kollwitz's cycle on *Ein Weberaufstand* (*A Weavers' Rebellion*) At the Freie Berliner Kunstausstellung (The Free Berlin Art Exposition), organized in opposition to and in competition with the Paris-inspired Grosse Berliner Kunstausstellung, (Greater Berlin Art Exposition) she exhibits two paintings (**XII, **XIII) and some graphic work. She receives attention from the critic Julius Elias. (41)

1893–1898 Work on *A Weavers' Rebellion*. Birth of her second son, Peter, 6 Feb. 1896. (60, 78, *79, *80, 81, 84)

1898 *A Weavers' Rebellion* is exhibited at the Greater Berlin Art Exposition. Kaiser Wilhelm II vetoes the jury's awarding Kollwitz the Little Gold Medal. Kollwitz begins to teach etching and drawing at the Women Artists' School in Berlin; continues until 1903.

1899 First public recognition comes with the purchase of works by the Dresden Kupferstichkabinett (Dresden Printroom) and by its later director Max Lehr. Awarded the Little Gold Medal at the German Art Exposition in Dresden. Käthe Kollwitz joins the Berlin Secession under the leadershop of Max Liebermann. (82, 83, 87, 88, 89)

1900–1903 Many self-portraits, nudes, and portraits of women, usually of women she gets to know through her husband's medical practice. Extensive work with color prints, pastels, and color chalk. Ca. 1901, temporarily influenced by Jugendstil techniques and motifs. Does *La Carmagnole;* begins work on the *Bauernkrieg* (*Peasants' War*) cycle in 1901. In 1902 designs the title-page illustration for the program of the Freie Volksbühne (Free People's Theatre). The Berlin Kupferstichkabinett (Berlin Printroom) begins to buy up her early graphic works, but does so unofficially in order to avoid public criticism. In 1903 Max Lehrs publishes the first catalogue raisonné in the journal *Die Graphischen Künste* (*The Graphic Arts*). (1900: 1, 11, 12, 14, *15, *16, 26, 27, **34, **58. 1901: 17, 18, 33, **36, 37, 38, *39, **40, *43, 61, *76, 77. 1902: 92, 93, 97, 98. 1903: 13, 35, *44, 45, 48, *90, *91, *100, 102, *108, *109, 110, 111, 112, *113, **114, *115)

1904 The Berlin National Gallery buys five drawings by Kollwitz. The Verbindung für historische Kunst (The Society for Historical Art) commissions the print cycle *The Peasants' War*. Study in Paris, with lasting influence on subsequent work; she leaves her family behind in Berlin while she studies sculpture at the Académie Julian. With a letter of introduction from Hugo von Tschudi she visits Rodin in his studio and shows him her etchings. In somewhat adventuresome circumstances, she works on a series of color-chalk, charcoal, and pencil sketches of the scenes around the great Paris markets (*Caveau des innocents*). (19, 20, *29, *46, *47, 49, 55, 63, *64, **65, 66, 67, 68, *69, *70, *71, *72)

1905 Continuation of the work on *The Peasants' War;* numerous portraits of women. (*50, *51, *52, *53, *54, 56, *95, *96, *101)

1906 Her poster for the Deutsche Heimarbeitsausstellung (i.e., exhibition of works depicting conditions of cottage-industry workers in Germany) is removed from all billboards at the express demand of the German Empress. (**23[?], 94, 99)

1907 Awarded the Villa Romana Prize (for study in Florence) established by Max Klinger. Hikes from Florence to Rome with the Englishwoman Stan Harding-Krayl. (**103, 104, 107)

1908 Appearance of *The Peasants' War* cycle. (*105, *106, 135)

1909–1911 Begins working in sculpture. For the satirical magazine *Simplicissimus* in Munich she provides 14 drawings, some of the sketches for which are in color. (1909: *73, 119, 120, **121. 1910: *22, *30, *31, *32, *57, *59, *62, *74, *75. 1911: 25, *116)

1912 Commissioned by a local union action group, she does the poster *Für Gross Berlin* (For Greater Berlin), which calls for a unified housing plan and announces: "Hundreds of thousands of children have nowhere to play." (*21, **23[?], *117)

1913 Johannes Sievers edits a catalogue raisonné of the graphic works, published by Emil Richter in Dresden. The Kunstwart (an art publishing house) brings out a portfolio of fifteen prints. The lithograph *Märzfriedhof,* showing Berlin workers on the annual visit to the graves of the heroes of the March Revolution of 1848, appears as the annual supplement for the members of the Freie Volksbühne in Berlin. (122)

1914 Her son Peter volunteers for army service; the 18-year-old boy is killed in Flanders on the night of 22 October. On the 28th, Käthe Kollwitz publishes in Paul Cassirer's *Kriegszeit* (*Wartime*) her lithograph *Das Warten* (*Waiting*). On 1 December she draws up a plan for a memorial to her fallen son.

1916 The sculpture *Liebespaar* (*Lovers*) is exhibited at the Freie Secession in Berlin.

1917 She is honored on the occasion of her fiftieth birthday by a number of exhibitions, including one at the Kunstverein in Königsberg, one at the Kunsthalle in Bremen, and one at the jubilee exhibition of the Berlin Secession. The catalogue of a one-woman exhibition at Paul Cassirer's gallery documents a series of nine pastels and various other works in color, for the most part from private collections. A Barlach exhibition at Cassirer's awakens her interest in woodcuts.

1918 The 28 October issue of the Social-Democratic paper *Vorwärts* publishes her reply to the poet Richard Dehmel's fanatical appeal to all Germans capable of bearing arms to sacrifice themselves if necessary for the Fatherland. She answers with a quotation from Goethe, "Saatfrüchte sollen nicht vermahlen werden" (Seed corn must not be ground); in 1942 she will do a lithograph bearing this quotation as its title.

1919 As a new member of the Prussian Academy of the Arts she is granted the title of professor. On 25 January she does a portrait of Karl Liebknecht on his deathbed at the request of the family of the murdered politician; after various preliminary sketches, the following year she completes the woodcut *Gedenkblatt für Karl Liebknecht* (*In Memoriam, Karl Liebknecht*). (123)

1920 Produces a number of posters addressing the postwar misery in Germany and Austria, among them *Flugblätter gegen den Wucher* (broadsides protesting usury) and *"Wien stirbt! Rettet seine Kinder!"* (*"Vienna is Dying, Save Her Children!"*). The memorial woodcut for Karl Liebknecht appears in a large unsigned edition in connection with an exhibition in Berlin. (*124, *127)

1921–1923 For the newly-founded Internationale Arbeiterhilfe (IAH, an international organization for workers' aid) she does a poster *"Helft Russland"* (*Help Russia*) on behalf of drought victims in the Volga region. On 22 November 1922 she notes in her diary, "I have come to terms with the fact that my art serves *causes*. I *intend to have an effect* on these times in which human beings are so distraught and helpless." In 1922 the poster *Die Überlebenden—Krieg dem Kriege!* (*The Survivors—War on War!*) appears. The cycle on war, *Krieg,* comes out the next year. (*125)

1924 As illustrations for Gerhart Hauptmann's *Abschied und Tod* (*Departure and Death*) there appear in Berlin *Acht Zeichnungen von Käthe Kollwitz* (*Eight Drawings by Käthe Kollwitz*); for the Social-Democratic Party in Leipzig she does *"Nie wieder Krieg!"* (*"Never Again!"*) for the IAH portfolio *Hunger* she contributes her print *Brot* (*Bread*); and for the Communist Party *"Nieder mid dem Abtreibungsparagraphen!"* (*Down with Anti-Abortion Laws!*). She again takes up work on the monument for her son Peter. Trip with her husband Karl to Madeira. Hans Cürlis makes his series of films *Schaffende Hände* (*Creative Hands*) with, among others, Käthe Kollwitz and George Grosz (see frames on p.102. (*118, *126, 128, 129)

1925 Completes the woodcut cycle *Proletariat;* numerous poster commissions.

1927 Numerous exhibitions to mark the artist's sixtieth birthday. At the invitation of the Soviet government and artists' union, she travels to Moscow with her husband on the tenth anniversary of the October Revolution. Exhibition of her works in Moscow and Kazan.

1928 Takes on the directorship of the master studio for graphic art at the Berlin Academy of Arts. Signs a proclamation opposing the construction of battleships.

1929 Awarded the Prussian order Pour le Mérite for her work in the interest of peace. Large Kollwitz exhibition in Basel, Switzerland.

1932 Erection of the monument *Die Eltern* (*The Parents*) in honor of the Kollwitzes' son Peter at the military cemetery Roggefelde near Dixmuiden. The death of her brother Conrad Schmidt, professor of political economy at the Berlin Polytechnic Institute and director of the Free People's Theatre in Berlin (14 Oct.). For her sixty-fifth birthday, the artist is again honored with many exhibitions. Along with Albert Einstein, Heinrich Mann, and others, she signs a public call for the creation of a unified list of Communist and Social-Democratic candidates for the uncoming Reichstag election.

1933 Under pressure from the Reich Propaganda Ministry, Kollwitz is removed from membership in the Prussian Academy of Arts and as director of the Academy's master classes for graphic art as a result of having signed the "Urgent Appeal" for the establishment of a united workers' front against German fascism. Her husband Karl is also a signatory and is partially prohibited from continuing his medical practice.

1934–1935 New studio in the Atelierhaus on Klosterstrasse. Joint exhibition in Amsterdam with the artists Otto Nagel and Heinrich Zille. Works on the eight-part series *Tod* (*Death*).

1936 Interrogation by the Gestapo because of an interview in the Soviet journal *Isvestia.* Unofficially prohibited from exhibiting. Her sculpture *Mutter* (*Mother*) for the monument to the war dead (*Parents*) and the bronze relief for a family grave are removed from an exhibition at the Berlin Academy.

1937 Creates the sculpture, *Grosse Muttergruppe mit Zwei Kindern* (*Monumental Group: Mother with Two Children*).

1938 The sculpture *Turm der Mütter* (*Tower of the Mothers*) is removed from an exhibition at the Atelierhaus Klosterstrasse.

1940 Dr. Karl Kollwitz dies, 19 July.

1942 Grandson Peter is killed on the Russian front. As one of her last graphic works, she makes the print *Seed Corn Must Not Be Ground* (see above, 1918)).

1943 Evacuated from Berlin to Nordhausen. In an air raid on 23 November, her home on Weissenburgerstrasse and her studio are destroyed. Many prints, drawings, and plates are lost in the attack.

1944 Relocated to Moritzburg near Dresden.

1945 On 22 April, a few days before the end of the war, Käthe Kollwitz dies in Moritzburg. The following September, her ashes are interred at the Central Cemetery, Berlin-Friedrichsfelde. The city of Berlin honors the artist with a memorial exhibition.

NOTES ON THE PLATES

(For abbreviations, see p.111.)

_1_ Selbstbildnis en face (mit rechter Hand), _ca. 1900_

Color chalk on light-brown paper 58 × 47.5. Signed l.r.: Kollwitz. Private Collection, West Berlin.

NT 168. The right hand is obviously distorted. Cf. _12, Self-Portrait at the Window_, ca. 1900, and _*28, Studies of Arms and Hands_, ca. 1889.

_2_ Biergarten (I, in München vermutlich) _ca. 1889_.

Oil on canvas, laid down, 16.5 × 26. Unsigned. Private Collection, Cologne, **VII.**

_3_ Biergarten (II, in München vermutlich), _ca. 1889_.

Oil on canvas, laid down, 16.5 × 26. Inscribed on reverse, “Käthe Schmidt, student work. Hans Kollwitz 295—1888/90?” National Gallery, West Berlin. On loan from a private collection. **VIII.**

_4_ Portrait Konrad Hofferichter, _1888_

Oil on canvas, mounted on cardboard, 36 × 24.3. Signed l.l. but no longer legible. Numerous scratches on lower part, unrestored. Until 1945, in Frankenstein (Silesia). Private Collection, FRG.

VI. The subject is the approximately two-year-old Konrad Hofferichter (1886–1971) who was in Munich with his mother, Kollwitz's sister Julie (Hofferichter), where he was painted by his Aunt Käthe.

_5_ Portrait Else Rupp, _ca. 1890_

Oil on canvas, 61 × 50. Private collection, Hamburg.

IX. The picture was restored in 1956 in Moritzburg and again in 1976 in Mainz. Corrections and certain awkward passages in the drawing are obvious, particularly in the background. According to family records, the 17-year-old Else (1873–1920) was painted by Käthe Schmidt at the same time she did a portrait of Else's younger sister Lina Rupp (also called “Lusch,” or “Lise” 1875–1945). Both pictures hung in their parents' bedroom until 1945; the one of Lina is now unaccounted for (see family photo, p.103).

_6_ Fragment, _ca. 1890_

Study sketch in pencil and in color tusche on white board, 19.9 × 14.5. Unsigned. Trimmed u.l. Käthe Kollwitz Museum, Cologne; on loan from a private collection.

On obverse of _Lise, die Schwester der Künstlerin, im Bett_ (_Lise, the Artist's Sister, in Bed_), ca. 1890, NT 22. Not catalogued in NT, though presumably a portrait of the seated Lise. NT 21 also shows Lise (in bed), is also in ink wash, and is done in the same manner. Presumably there was another portrait of Lise done in 1889. The artist writes from Königsberg to Paul Hey on 22 Sept. 1889, “Now I have attempted to paint my sister, but my parents are not very pleased with the results” (A 6, p.16). Her father had suggested (if not indeed urged) that she do “genre pictures.” The portrait of Lise—in the father's opinion not a success—seems to have been the subject of a serious discussion in the parents' household regarding whether or not Käthe should be sent to study art in Munich.

_7_ Selbstbildnis en face, _ca. 1892_.

Tusche with pen and brush, 29.3 × 26.2 (size of sheet). Signed r. beneath image: Kollwitz (with remark: “Early 90s, see reverse”). Käthe Kollwitz Museum, Cologne; on loan from a private collection.

NT 75. Obverse of NT 27. Up to now, published and exhibited only in reduced (matted) format, 14 × 9.5, i.e., only slightly beyond the edges of the image. The traces of color brushwork in green and blue wash, u.r., lend the self-portrait an additional charm and give clear evidence of experimentation with color tusche, of which up to now the only indication has been the fragment (_6_) done at about the same time.

_8_ Selbstbildnis im Profil nach links, I, _1889_

Lithograph, 15 × 15. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 40 I. In this first state, only the facial contours and the ear are printed from the stone in brown; rear of head and neck still suggested only by light shading. This copy (designated I by Klipstein) in Dresden.

_9_ Selbstbildnis im Profil nach links, II, _1898_

Lithograph in two colors, 15 × 15. Signed l.r.: Kollwitz. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 40 II. Rear of head, neck, and upper torso now completed. The face has been reworked and overprinted with an orange-brown tint stone.

_10_ Selbstbildnis auf dem Balkon, _1892–1894_

Charcoal and yellow chalk with white highlights, on slightly reddish-brown paper, 46.5 × 36. Unsigned. Private Collection, West Berlin.

NT 98. Called here _“Frau auf dem Balkon, Selbstbildnis.”_ After the move from Königsberg to Berlin; on the balcony of the house at Weissenburgerstrasse 25 with a view of the houses on the Wörther Platz, at evening. Cf. also the outtake from the 1924 film _Schaffende Hände_ (_Creative Hands_) by Hans Cürlis on p.102, top (_*130_).

_11_ Selbstbildnis im Profil nach rechts, _ca. 1900_

Pastel crayon, 47 × 36.5. Signed l.r.: Kollwitz. Petteys Collection, Sterling, Colorado.

NT 166. This self-portrait was in the collection of Ernst Heinrich, Prince of Saxony, who in 1944 (before his escape via France to Ireland) turned over two rooms of the Rüdenhof in Moritzburg near Dresden to the artist. In 1982 the pastel, by then on the market in Düsseldorf, entered an American collection. Additional works, hitherto undiscovered, may also have shared a similar fate. Cf. _12, Self-Portrait at the Window_, a study for _Das Leben_ (_Life_).

_12_ Selbstbildnis am Fenster, _ca. 1900_

Brush and ink tusche over pen and ink drawing with ochre wash, 56.5 × 43.5. Signed l.r. in pencil: Käthe Kollwitz zu “Das Leben”. Heavy laid paper, watermark PLBAS. Alice Adam, Alice Adam Ltd., Chicago.

NT 165. A comparison with _11_ shows very clear connections. Especially noticeable are the details of the right nostril, the contour of the right ear, the hair tied in a bun, and the shading at the neck. The awkward right (or is it the left?) hand, was omitted in the final version as in most of the self-portraits. Cf. _1, Self-Portrait, Full Face_ of about the same vintage, and the _Studies of Arms and Hands_, *28.

Research into Kollwitz's work in color up to now concludes only that “the unusual use of color here was interpreted by Günther Thiem as being experiments connected with her early color lithographs” (B 6, sign. 212). However, a comparison with the contemporaneous self-portraits and studies of nudes (_14, *15, *16_) for “Life” and/or the later etching _Zertretene_ (_Downtrodden_) of 1900 (Kl 48), also explains the handwritten addendum under the signature: “zu ‘Das Leben’.” Especially if one then makes the further comparison with the drawing _Frau mit schmerzerfülltem Gesicht_ (_Woman with Anguished Face_) (NT 163) and the _Frauenkopf_ (_Woman's Head_) of 1900 (NT 164), it becomes clear how the gradual integration with and injection of the artist's own physiognomy into the preliminary drawings and studies results in the generalization of the aesthetic experience of her own image. Cf. also the journal entry of 15 Mar. 1919 (A 8, p.290).

_13_ Selbstbildnis nach links mit Halsansatz, _1903_

Lithograph, printed in brown on brown paper, 36 × 30.5. Signed l.r.: K. Kollwitz 02. Käthe Kollwitz Museum, Berlin.

Kl 62. Evidently signed later and incorrectly dated. There is an unsigned impression on gray paper in the SMPK, Kupferstichkabinett Berlin designated as Kl 62 II, but not in Klipstein; compared with the impression illustrated here, it reveals only negligible differences, noticeable primarily in its heavier inking.

_14_ Selbstbildnis und Aktstudien, _1900_

Pencil, dark-gray ink wash, with white and yellowish highlights, on heavy brown paper, 27.8 × 44.5. Signed l.r.: Käthe Kollwitz (written alongside signature: “Frl. Marthe Schwann, Lothring 44,” and “Mittwoch 9–1 Uhr, Dauerstzg. ¼ 10–½ 2” (“Wednesday 9:00–1:00 o'clock, long sitting 9:45–1:30”) Staatsgalerie Stuttgart.

NT 167. Presumably Miss Schwann was the model for the nude sketches and the hours were noted as a reminder of the modelling fee to be paid. Cf. _11, 12, *15, *16_.

_*15_ Selstbildnis und Studien zu “Das Leben”, _1900_

Left side only illustrated: here, black ink and brush, white highlights, ochre shading over pencil, on heavy white laid paper, 32.5 × 93 (sheet size). Signed l.r.: Kollwitz. Private Collection, West Berlin.

NT 158. Reverse-image sketch for the etching _Downtrodden_ of 1900 (Kl 48), originally planned as the symbolic final plate for _A Weavers' Rebellion_ cycle. Fully illustrated in B 6, p.211. Cf. _11, 12, 14, *16_.

_*16_ Aktstudien zu “Das Leben”, _ca. 1900_

Tusche and pencil, white highlights, on Ingres paper, 23 × 27. Signed l.r.: Käthe Kollwitz. Käthe Kollwitz Museum, West Berlin.

Not in NT. Left part of partial sketch for the etching _Downtrodden_ of 1900 (Kl 48). _Woman with Anguished Face_ (NT 163) and _Woman's Head_ (NT 164) are the immediate precursors of this study. The nude sketch of Martha Schwann is twice used here in the two symbolic female figures: at the left, the temptation; at right, pain and suffering, expressed through the more heavily modeled body which here bears “the burdens of emotion” (_Gefühlslasten_). Cf. _11, 12, 14, *15_.

_17_ Selbstbildnis nach links, I, _1901_

Lithograph in black and brown on blue Ingres paper, 26.8 × 20.4. Signed l.l.: Käthe Kollwitz. SMPK, Kupferstichkabinett Berlin.

Kl 50 I. With area left blank on the brown tint block for highlights. Klipstein's description of two states is incorrect; the only difference is the absence of these scraped areas on the stone in the first state. This has also been printed on other colored papers. Cf. _18_.

_18_ Selbstbildnis nach links, II, _1901_

Lithograph in black on gray paper without the tint stone. White chalk lines indicate the areas later left blank on the stone. 26.8 × 20.4. Signed l.r.: K. Kollwitz SMPK, Kupferstichkabinett Berlin.

Kl 50 II. Compare the drawing and shading technique here with that in _12_, the self-portrait at the window of about 1900. Cf. also _14_ and _*15_.

_19_ Selbstbildnis en face, I, _1904_

Lithograph in three colors, 41.2 × 31.8. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 75 I. Klipstein gives only impressions in two and three colors without any further designation of states. The impression shown here, designated as the first state, was printed from (1) a stone for the drawing in dark brown (chalk), (2) blue tint stone (brush-and-spatter technique), and (3) ochre-brown tint stone (tusche). Kl 175 II, p.20.

_20_ Selbstbildnis en face, II, _1904_

Lithograph in four colors, 41.2 × 31.8. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 75 II. Hitherto unknown (or unrecognized) version. The Berlin copy, here illustrated, was printed from (1) a black drawing (key) stone (in the case of I 1, printed in dark brown), (2) a black tint stone (in the case of I 2, printed from a blue tint stone in the brush-and-spatter technique), (3) an ochre tint stone (chalk), underlaid (the same tone as in I 3; see upper-right sector), and (4) a green tint stone for the dress. A second copy of the same version, on a heavy gray paper, was auctioned by Hauswedell (Hamburg) in 1967, lot 714, catalog no. 152, from the former Schocken collection.

_*21_ Selbstbildnis, VIIb, _1912_

Etching and tracing by the Durchdruck technique on Ingres paper, 14 × 9.9. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 122 VIIb. Printed in reddish brown on thick engraving paper. A brownish black version (VIId) is also known. Cf. the imprecisely dated and now lost self-portrait _**23_.

*22 Kleines Selbstportrait, II, _1910_

Etching, 17.3 × 12.8. Unsigned, SMPK, Kupferstichkabinett Berlin.

Kl 111 II. Before the third and final state; note in this copy the pencil and tusche work at the hairline. Cf. here, too, _**23_.

_**23_ Selbstbildnis im Profil (nach links), _1906–1912_

Pastel (dark blue background, black dress, face in natural flesh color, white hair), 36.8 × 20.3. Monogrammed and dated u.r.: K 06. Present whereabouts unknown.

NT 529. Description is documented; however, the image is here reproduced in reverse (as a counterproof). The monogram suggests that the date could have been added at a later time. A comparison with the self-portraits _*21_ and _*22_ shows how problematic the work's designation in NT, _Self-Portrait in Profile, Facing Left_, really is. The odd distortion (or misdrawing) of the white hair at the back of the head, is less dominant in the counterproof version of the image reproduced here. In addition, self-portraits in left profile are rare with Kollwitz. It is possible that the work was already printed in reverse in NT. Instead of a self-portrait, this could be a portrait of her pregnant sister Lise Stern, née Schmidt, (1870–1963). An inquiry sent to the Wolfgang Ketterer Gallery in Munich (following the lead in NT) has remained unanswered; this impression is not listed anywhere in their catalogues 1964–1987. (It has been acquired by Mrs. Harry I. Caesar from the Gallery Buchholz/Curt Valentin in New York on 11 Oct. 1941.)

**24 Kopf einer jungen Frau, 1892(?)

Drawing, red chalk. Dimensions unknown. Signed and dated l.l.: Kollwitz 92. Present whereabouts unknown.

NT 75a. The only known red-chalk drawing by the artist. Possibly a forgery with excellently counterfeited signature. Werner Timm accepted the work in his addenda, assuming that the model was the nurse hired after the birth of Hans Kollwitz (14 May 1892) and depicted in the authentic drawing *Hans Kollwitz mit Pflegerin* (*Hans Kollwitz with Nurse*) of 1894 (NT 111, private collection, West Berlin). According to Timm the date was difficult to decipher and could allow for a reading of 1893. An attempt to locate the original at the address given by Timm (Collection Johannes Minrath, Essen) proved fruitless, as did all subsequent investigation.

25 Selbstbildnis en face, 1911

Drawing. Black chalk on brown paper with blue, green, and white highlights: wiped; 36 × 30.9. Signed and dated l.r.: K. Kollwitz 11. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

NT 690. Color self-portraits were very rare during this period. The colored areas in this instance clearly indicate a reworking toward further shading into the scale of grays or are meant to set highlights. Cf. the imprecisely dated and now lost self-portrait in profile **23. The two other color self-portraits we consider here, both from 1924 (128 and 129), are rare exceptions.

26 Kniender Mann vor weiblichem Rückenakt, ca. 1900

Drawing. Charcoal and blue chalk, wiped, 64 x 50.1. Unsigned. Staatsgalerie Stuttgart.

NT 169. Unfinished drawing. Between 1898 and 1903 Kollwitz was active at Berlin's Women Artists' School, instructing both in etching and in life study. Cf. also the seated female nude (27) from the same period. An increased interest in life study is clearly documented between 1900 and 1903/06. Cf. 33, **34, 35, and **36.

27 Sitzender weiblicher Akt, ca. 1900

Drawing. Color chalk, 74.8 × 56. Signed l.r.: Käthe Kollwitz. Richard A. Simms Collection, Harbor City, California.

NT 170. Damaged at top left and top right. Cf. noted above on 26.

*28 Arm- und Handstudien, ca. 1889

Black chalk on bright green paper, lightly cancelled with pencil lines. 41.8 × 55.5. Unsigned. Inscribed l.r.: Munich.SMPK, Kupferstichkabinett Berlin.

NT 4. Early drawing from student years in Munich. Compare these accomplished renderings of arms and hands with those in 1 and 12.

*29 Kopfstudien eines Kindes, ca. 1904

Black chalk on dark green Ingres paper with watermark AL, white highlights; partially cancelled with red pencil, 20 × 40.5. Unsigned. L.r.: identifying notation by Dr. Hans Kollwitz. SMPK, Kupferstichkabinett Berlin.

NT 272. Three rejected studies of heads. The black-gray contrast with its white highlights lends an overall impression of color to the sheet. The use of color grounds for her drawings can be traced through to the artist's final years; presumably, however, the surface of the drawing ground was of more importance to her than its color. It was the differences in structure of the surface that made possible a variety of rubbed and wiped effects with, e.g., chalk, pastel crayons, charcoal, or pencil, thus insuring different results in the structure and gray shading of the image. The color of the drawing ground was secondary. Cf. also the two women's portraits 48 and 49 where the drawing surface was first completely colored with pastel crayons.

*30 Liebesszene, I, ca. 1910

Black chalk on laid Ingres paper, 49 × 62. Unsigned. (Reproduced here slightly reduced at top edge.) Käthe Kollwitz Museum, Cologne.

NT 561. This drawing, together with the next two, belongs to the so-called "secreta" mentioned in the artist's journal in the entry for 8 April 1920: "Then the portfolio with 'Death II'—that really had beautiful sheets in it, too. And naturally the 'secreta,' but I won't sell those; and I won't show them either. I do not know what ought to be done with them after I die." (N.b.: also the note made in the middle of September 1922. Both of these in A 8, pp.296 and 301.) Chronologically, at least, these "secreta" are related to the substantial series of female nudes (in NT 662–678, etc.). This sheet was first reproduced in color in D 18, p.90. no. 44.

Along with these three familiar drawings, the other "secreta" have been included here; these three are set in the context of the life studies (cf. 26, 27, *71–75). Sexual taboo is one of the many specific aspects of the post–WW I reception of Kollwitz's art. Details such as these in the work of this artist may be startling to some even today. But the fact that it is no longer necessary to protect her reputation on personal grounds—now that a decent interval has passed—has also resulted in the decision to publish the complete journals and unexpurgated autobiographical writings. They are currently being edited by one of her granddaughters. A 9.

*31 Liebesszene, II, ca. 1910

Black chalk on laid Ingres paper. 47.5 × 62. Unsigned. (Reproduced from NT.) Private collection, West Berlin.

NT 562. Shadowy indication of another position for the woman's left leg. part of the "secreta." See above and below.

*32 Liebesszene, III, ca. 1910

Black chalk on laid Ingres paper, 61.5 × 47.5 unsigned. (Reproduced from NT.) On the reverse, identification for the estate by Dr. Hans Kollwitz. Private Collection, West Berlin.

NT 563. part of the "secreta." See above.

33 Weiblicher Rüchen—Halbakt mit Stab, 1901

Algraph (print taken from an aluminum plate) in three colors, 33.3 × 31. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 51. Printed from a brown-inked key plate and a dark blue tint plate whose color is clearly distinguishable in the u.l. corner. The same plate may have been used for the overprinting in black. The color that was to be used for the subtle folds in the curtain along the top of the image can no longer be clearly determined from this impression. An impression printed from the brown plate on gray paper with a registration mark above the head (unsigned) can be found in the Berlin Kupferstichkabinett. There are clear Jugendstil influences here. Cf. also the contemporaneous life study **36.

**34 Frau, ihre Haare ordnend, 1900

Lithograph in three colors, 15.7 × 26.8. Unsigned. U.r., artist's monogram in the stone: K. (the initial is scraped out of the tusche). Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 45. Until now, the only known impression is this one on the reverse of *Die Pflüger* (*The Plowers*) (Kl 60, 1902), a rejected work of *The Peasants' War* cycle. Klipstein calls this work also a reject, presumably because it is on the reverse of another reject. Printed from a black drawing stone and a green tint stone, which was scraped for the highlights (e.g., on the lower surfaces of the raised arms), and underlaid with a third tint stone in orange. A complete impression would probably measure about 31 × 26.8.

35 Weiblicher Rückenakt auf grünem Tuch, II, 1903

Lithograph in two colors, 57.1 × 43.4. Signed and dated l.r. in the stone: Kollwitz. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 69 II. Printed on brownish paper from a light brown drawing stone and a tint stone in two greens. In some impressions, highlights in blue in the background and in the hair have been added by hand; also reproduced as sheet no. 8 of the Richter portfolio, ca. 1922 (stamped ER on the reverse). An impression also in the Bremen Kunsthalle.

**36 Weiblicher Rückenakt, ca. 1901

Lithograph in two colors, 31.2 × 24.1. Signed l.l.: Kollwitz. SMPK, Kupferstichkabinett Berlin.

Kl 53. Klipstein considers the possibility of impressions in more than two colors—not as yet verified. Cf. note on 33.

37 Frau mit der Orange, 1901

Etching and lithograph, color overpainting. 23 × 11.2. Signed l.l. in the plate: KK. Käthe Kollwitz Museum, Cologne, on loan from a private collection.

Kl 56. Illustrated is the impression cited by Klipstein and owned by Hans Kollwitz with overpainting on border of lamp, lips, and orange. Contrary to Klipstein's description, this work was printed on *chine collé* from two copperplates: (1) etching with lift-ground in brown, (2) aquatint in gray-brown, and (3) with a red tint stone. In this impression the red tint stone has been scraped l.l.; in most impressions the gray-brown is covered over by the red block. By comparison, the copies in the Berlin and Dresden printrooms reveal obvious shadings in the brown aquatint plate. The influence of the Jugendstil is obvious in this work; note in this connection the stylized signature in the l.l. corner. Cf. also 33, **36, and the signature of 61, *City Outskirts* of 1901, et al.

38 Alte Frau am Fenster (Fragment), 1901

Lithograph in four colors, 19 × 27 (size of fragment). Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 52. Drawing stone in black tusche with drawing in pen and brush. Green tint stone for the background, brown tint stone for the face and the curtain at the left, and a blue-violet block likewise for the curtain and the dress. The full size of the print was probably 41 × 27.

*39 Alte Frau am Fenster, I, 1901

Lithograph in black, 41.1 × 30.6. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 52a. Here given as having been printed in black from the drawing stone only. Different from Kl 52, this is another stone in black chalk (cf. the face and angle of right elbow, for example), and is overlooked in the Sievers catalogue raisonné. Cf. also the colored and overpainted version **40.

**40 Alte Frau am Fenster, II, 1901

Lithograph in four colors with hand-coloring, 41 × 30.6 Signed l.l. and once again in the stone. Present whereabouts unknown.

Kl 52a. Photograph of the version in Klipstein, from the Schocken Collection, Jerusalem. Presumably the state preceding Kl 52a (*39) before the changes made on the drawing stone. This print was auctioned in 1967 as part of the Schocken estate at Hauswedell, Hamburg, catalogue no. 152, lot 695, and illustrated there on p.79. Entry reads, "The effect of the brown drawing stone and the tint stones has been considerably enhanced by means of water color. The face and hands of the woman, printed in brown and likewise overpainted, have been accentuated with details in black added by brush. This copy was long in the possession of the artist. Laid down and matted."

41 "Germinal," Kampf in der Kneipe, ca. 1893

Charcoal and pencil on gray-brown paper with yellow highlights, 37.3 × 53.6. Signed l.r.: Käthe Kollwitz. Currently on the art market.

NT 99. Illustration for a scene in Emile Zola's novel, *Germinal*. The dating is questionable. A comparison with Klipstein's dating (1904?) of the etching *Kampf in der Kneipe* (Kl 74) indicates that the drawing here is a preliminary study made just before the print—remarkably, however, not in reverse image. Cf. also NT 9 (described below), a preliminary sketch entitled there *Fight in the Tavern* and dated by NT 1888 (42); it was done during the Munich period and mentioned by the artist in *Looking Back*, A 8, p.269. This theme had repeatedly engaged the attention of Kollwitz in 1890 in Königsberg where she was pursuing her plan "to put on canvas this scene from *Germinal*. For my purposes I needed to make studies. Könisberg at that time still had a row of sailors' pubs in the old area along the Pregel [River] which it was perilous to visit after dark. The only time I could possibly make studies there was in the morning. The most interesting of those taverns to me was the 'Schiffchen' [Little Ship], a place with two entrances. A terrific racket could be heard there; knife fights were nothing unusual" (A 8, p.272). In a letter of 26 Feb. 1891 to Paul Hey, Kollwitz writes, "Early in my stay here [in Königsberg] I devised the great plan of painting a picture, this scene from *Germinal* . . . and went about it boldly. But I got stuck and had to stop" (A 6. p.20).

42 "Germinal," Zweikampf im Wirtshaus, 1888

Charcoal and brown chalk, smudged; brushwork in sepia, on a brownish paper. 42 × 53.2. Signed and dated l.l.: K. Kollwitz 1888. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

NT 9. Work of the Munich period when Kollwitz was a student at the Women Artists' School. Cf. remarks on 41 and the statement of the artist in *Looking Back* (A 8, p.269): "There was a group organized by several of the girls in our class that brought us together with Otto Greiner, Alexander Oppler, Gottlieb Elster. Each of these evenings was devoted to a certain theme. I recall the one on fighting. I selected the scene from *Germinal* where two men fight in a smoky tavern over the young Catherine. This composition was well received. For the first time I felt that I was accorded recognition on the path I was taking. Great perspectives opened themselves to my imagination. That night I did not sleep from a mixture of joy and excitement." There is a further preliminary study, not listed in NT, for a later work (NT 82) based on the novel and done ca. 1891–1892, now in the collection of Richard A. Simms (USA), in pen with black tusche, with gray-brown wash, highlights in white and yellow-gray, signed l.r. in pencil.

*43 Die Carmagnole, 1901

Etching and sand-ground aquatint, 57.3 × 41. Signed l.l.: Käthe Kollwitz. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 49 V. Klipstein says of this print, "According to A. Heilborn, the artist was inspired for this work by Dickens' novel *A Tale of Two Cities*. Her title refers to a song of the French Revolution that is said to have come from the 1792 capture of Carmagnola and is associated with the costume of the Piedmontese workers in southern France; the song has a refrain that ends, 'Dansons la Carmagnole, vive le son du canon.' '' This print is an example of the very great variety within works by the artist in red-brown, brown, black-brown, etc., and often on many different kinds of paper. The tonal values in the brown spectrum are obviously greater than those on the traditional black scale. The potential richness of these tones was later exploited in illustrated magazines and newspapers printed in rotogravure (e.g., the illustrated newspaper for workers, *Arbeiterillustrierte Zeitung, AIZ*). John Heartfield in particular made use of this technique and its tonal qualities for the mass media through the transfer to rotogravure, by means of a photolithographic process, of his didactic photomontages directed against war and facism. Until well into the 1960s, mass-media publications made similar use of blue-blacks and green-blacks adapted from the traditional intaglio techniques of the nineteenth century. (Cf. also **44, 81, 83, 84, *106, 107, *118.*)

**44* Arbeiterfrau im Profil nach links, I, *1903*

Lithograph, 43 × 30.4. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 671. Printed in gray on brownish-gray paper. This example illustrates the almost endless possibilities of attaining subtle variation in the scale of grays through the choice of inks and paper. Cf. notes to **43*. At the same time, this portrait belongs thematicaly to the series of illustrations of working women, fifteen of which follow (*45–*59*).

45 Brustbild einer Arbeiterfrau mit blauem Tuch, IIIb, *1903*

Lithograph in three colors, 35.2 × 24.6. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 68 IIIb. Edition commissioned by the Gesellschaft für vervielfältigende Kunst (a society for collectors of artworks that exist in multiple copies, i.e., a print collectors' society) in Vienna. Klipstein considers ''only the impressions from the first two states in a subtle slate blue to be beautiful.'' The impression illustrated here he finds ''a garishly brilliant blue and somewhat harsh.'' In the Käthe Kollwitz Museum in Cologne there is an impression in a turquoise blue tone. There are numerous impressions of this work. Their quality varies immensely. Not until 1932 was the printing from the original lithographic stones replaced by a photolithographic process. This lithograph is frequently the most erroneously referred to as the only color print by Kollwitz, even though it later appeared in the Richter portfolio of 1922 together with two other color prints: *35* (*Female Nude on a Green Cloth*, plate 8 in the portfolio) and *110–112* (*Pietà*, plate 22).

**46* Sitzende Arbeiterfrau, *1904*

Charcoal on rough and yellowish sandpaper (!), 45.1 × 40. Signed and dated l.l.: Kollwitz 04. Märkisches Museum, Berlin, GDR.

NT 274. The back of the left hand highlighted in yellow. Obviously the drawing is an attempt to use the rough surface of the sandpaper for a specific kind of smudging of the charcoal. Cf. the contemporaneous portrait **47*.

**47* Arbeiterfrau, den Kopf in beide Hände gestützt, *1904*

Charcoal and blue pastel on yellowish paper, 47 × 62. Signed and dated l.r.: Kollwitz 04. Staatliche Graphische Sammlung, Munich.

NT 273. Like **46*, this portrait cannot be considered one of the works in color. Although it is true that the broad vertical strip at the left is in blue pastel, that detail does not in itself endow the work with anything that might qualify it for our rubric.

48 Arbeiterfrau mit Händen über dem Schoss, *1903*

Pastel drawing on fine brownish sandpaper, 68.4 × 53.5. Signed and dated l.r.: Kollwitz 03. Alice Adams, Alice Adam Ltd., Chicago.

Not in NT. Probably the work referred to in the Paul Cassirer catalogue for the exhibition honoring the artist's fiftieth birthday in 1917 under no. 157 (or 158). See *49* and D 1.

49 Arbeiterfrau mit der Hand vor der Brust, *1904*

Pastel and chalk over a violet chalk ground on dark-brown paper, 59 × 43. Signed and dated l.r.: Kollwitz 1904. Käthe Kollwitz Museum, Cologne.

Not in NT. Probably the work listed in the 1917 Paul Cassirer catalogue under no. 158 (or 157), See *48* and D 1.

**50* Gesenkter Frauenkopf, IV, *1905*

Soft-ground etching with roulette on Ingres paper, 38 × 31.9. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 77 IV. Cf. note on **44*.

**51* Frauenkopf, III, *1905*

Soft-ground etching, 23.1 × 14.2. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 76 III. Cf. note on **44*.

**52* Kopf einer Arbeitefrau (im Dreiviertelprofil nach rechts), *1905*

Lithograph, 29.4 × 23.8. Signed l.l.: Kollwitz (here partially obscured). SMPK, Kupferstichkabinett Berlin.

Kl 82. Printed in gray on gray paper; transfer lithograph taken from sized paper of a gritty grain. Cf. notes on **43* and **44*.

**53* Halbfigur einer Frau (mit der rechten Hand den Mund bedeckend), *1905*

Lithograph, 40 × 24. Signed l.r.: K. Kollwitz, with the notation: ''Hand poorly drawn.'' SMPK, Kupferstichkabinett Berlin.

Kl 84. Printed in brown-black on brown-yellow paper. According to Klipstein there are also impressions in brown-black on gray-green and on gray paper in the Sauerwein, Otto Kallir, and Goedeckemeyer Collections, today in the Städelsches Kunstinstitut and Städtische Galerie, Frankfurt. Transfer lithograph on Ingres paper, with the additional measurement given by Klipstein: from top of head to left elbow: 34.7. Cf. note on **43* and **44*.

**54* Frau, das Kinn in die rechte Hand gestützt, *1905*

Lithograph, 37.5 × 26.8. Signed l.r.: K. Kollwitz. SMPK, Kupferstichkabinett Berlin.

Kl 83 Printed in brown on brown-yellow paper. According to Klipstein there are also impressions in black-gray on white paper and in black-brown on blue paper. Transfer lithograph on Ingres paper. Cf. notes for **43* and **44*.

55 Halbfigur einer Frau mit verschränkten Armen, *1904*

White, yellow, brown, pink, green, blue, and black chalk on dark gray paper with a violet chalk ground, 60 × 40.1. Signed and dated l.r.: Käthe Kollwitz 1904. Ms. Gogi Grant, Los Angeles.

NT 274a. Preliminary study for Kl 85, a work with the same title as this, of 1905. Cf. also the portraits *48* and *49*. In the 1917 Cassirer catalogue no. 156, D 1. (See also lost drawing ***58*.)

56 Halbfigur einer Frau mit verschränkten Armen, II, *1905*

Lithograph in three colors, 54.5 × 41. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 85 II. Printed with a brown stone and a blue tint stone. The preliminary drawing done immediately before this is illustrated in NT at no. 384 (charcoal on heavy light-gray Ingres paper, not blue as in NT, 49.5 × 37.5). Why the documented 1910 title, *Im Wartesaal* (*In the Waiting Room*), should be called erroneous by NT, is puzzling; indeed, it seems to correspond to the situation exactly, as the artist so often got her models from her husband's waiting room outside his medical office in the Prenzlauer Berg section of Berlin. Cf. in this connection *Looking Back* (A 8, p.274).

**57* Schwangere, VIa, *1910*

Aquatint, etching (burnished), 37.7 × 23.6. Unsigned, SMPK, Kupferstichkabinett Berlin.

Kl 108 VIa. Cf. note on **44*.

***58* Stehende nackte Frau mit Kind (im Arm), *ca. 1900*

Colored chalks, 50.5 × 41.8. Illegible inscription u.l. Present whereabouts unknown.

NT 171. Here given only as ''privately owned,'' without any location. Dating questionable. Full-scale reproduction taken from NT along with all other descriptions. Possibly done 1904 in the context of *55*.

**59* Arbeiterfrau (mit dem Ohrring), IV, *1910*

Etching, 32.9 × 25.1. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 105 IVa. Printed on reddish engraving paper with little tint. Cf. note on **44*.

60 Heimkehrende Arbeiter am Lehrter Bahnhof, *1897–1899*

Water color with white highlights on Ingres paper, 54 × 40. signed l.r.: Kollwitz. Private collection, Bonn.

NT 146. Here reproduced by the duplex process from a black-and-white reproduction; also illustrated in small format in *Pan*, vol. 5, no. 3, 1899, p.177, and in C 24. NT refers to a possible preliminary drawing of 1896–1897 (NT 128) of the figure in the center, the working man with the cap. Purchased 1910 through the architect Julius Graebner.

61 Vorstadt, *1901*

Combined print from an aluminum plate and a copper plate, with scraped areas for light areas, 22.8 × 17.9. Signed l.r. in the plate: KK. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

KL 54a. Printed in black from the aluminum plate, with highlights added by hand in pastel colors. In the Kupferstichkabinett Berlin is an impression of version b, with the highlights printed in white, yellow, and blue from the copper plate. Cf. also the stylized signature ''KK'' set in a frame in *37, Woman with an Orange*, 1901.

**62* ''Les Halles,'' *ca. 1910*

Postcard photograph of the Paris markets. Bibliothèque National, Paris.

Wilhelm Uhde writes in his 1938 memoirs, ''She [Kollwitz] and the Russian anarchist Alexandra Kalmikoff were delighted by my guided tour into the low-ceilinged cellars of Les Halles that were covered with wild graffiti and still harboring a truly dangerous sort of criminal underworld, with whose members, however, we got along famously and who provided Käthe Kollwitz with a good deal of artistic inspiration.'' C 46. p.50.

63 Caveau des Innocents, I, *1904*

Colored chalks, 60 × 47. Signed and entitled: Käthe Kollwitz / Caveau des Innocents. Private collection, FRG (no color photograph obtained).

NT 275b. In the Cassirer catalogue of 1917, at nos. 88–92, ''5 drawings of the *Caveau des Innocents*, chalk'' are referred to; at nos. 84–87, ''4 drawings.'' D 1. Cf. the following works, **64–*70* and the remarks at ***65*.

**64* Pariser Arbeiter, *1904*

Black chalk, 20 × 26. Monogrammed and signed l.r.: K. / Käthe Kollwitz. Present whereabouts unknown.

NT 289. Entitled *Mann mit Mütze* (*Man with Cap*), lot 1117, auction of 9 May 1973, at Wolfgang Ketterer, Munich.

***65* Caveau des Innocents, II, *1904*

Pastel on brownish cardboard, 65 × 47.3. Signed and entitled l.r.: Käthe Kollwitz / Paris / Caveau des Innocents. Present whereabouts unknown.

NT 275. In the Paul Cassirer catalogue (1917) under nos. 153, 154, and 155 there are an additional three ''color drawings of the Caveau'' listed. According to a letter from J. B. von der Becke (London) of 1 October 1987, this drawing is no longer in private ownership. All attempts at locating it were in vain. The art dealership and publisher of the same name in Munich went out of business in 1975.

66 Caveau des Innocents, III, *1904*

Colored chalks on brown drawing cardboard, 46.8 × 62. Signed l.r.: K. Kollwitz. Hermann-Hinrich Reemtsma Collection, Hamburg.

NT 277. Here called *Pariser Kellerlokal* (*Parisian Cellar Tavern*). From the Plew Collection (blind-stamp: PLEW). The cellars of Les Halles were feebly illuminated by gaslights around 1900; the artist has rendered them clearly in nearly all these drawings of the *Caveau* series. Cf. also the added yellow light in the drawing for *Germinal* of about 1893, *41*.

67 Caveau des Innocents, IV, *1904*

Colored chalks on thin brown drawing cardboard (Montgolfier) and laid down on Japan paper 47 × 57.5. Signed in pencil l.r.: K. Kollwitz. Private collection, USA.

Not in NT. Cf. note on ***65*.

68 Pariser Kellerlokal, *1904*

Colored chalks on tinted paper, 46.7 × 46.7. Dated and signed l.r.: 04 Paris / Kollwitz. Sprengel Museum, Hannover.

NT 276. This drawing is unquestionably among the most colorful the artist ever did. Catherine Krahmer writes about the Paris drawings: Kollwitz's ''Paris sketches demonstrate her interest in the active life of the great city, and the vivid reflection of this in her drawings is unique in the oeuvre. To be sure, her drawings have no Impressionist charm about them; rather, they are infused with a Rembrandtesque night mood and filled with an empathy for her subject.'' Note, however, that Krahmer's reading of the present drawing seems to have been taken from a black-and-white reproduction, ''Here the vaulted cellar, where a woman singer is holding forth, produces the effect of a scene from the Old Testament.'' C 46, p.50. In *Looking Back* the artist herself writes, ''Paris enchanted me. . . . I spent the afternoons and evenings in the enthralling museums of the city and in the cellars around the great marketplace or at the dance bars of Montmartre or in the Bal Bullier.''

**69* Caveau des Innocents, V, *1904*

Black chalk on white Ingres paper with watermark (coat of arms), 24 × 31. Signed l.r.: Käthe Kollwitz. Collection of Mr. and Mrs. Bert van Bork, Evanston, Illinois.

NT 278a. Here called *Schlafender Mann am Tisch* (*Man Sleeping at a Table*). Cf. **64*.

**70* Caveau des Innocents, VI, *1904*

Charcoal, 45.1 × 40. Unsigned. Märkisches Museum, Berlin, GDR.

NT 282. Here called *Frau, ein Kleid überstreifend* (*Woman Pulling a Dress over Her Head*) and turned 90 degrees to the right in the reproduction, with the comment, ''Half-figure (presumably trimmed at top and bottom). Drawn on heavy cardboard which had previously been the backing for drawing'' number **44, Seated Working Class Woman* of 1904 (NT 274). The total effect of the drawing, however, suggests that it more likely represents a woman leaning on a table, Cf. **69*.

*71 Liebspaar an der Wand (stehend), *1904*

Black chalk on heavy Ingres paper, 31 × 23.5. L.r.: authentication by Hans Kollwitz. Private collection, West Berlin.

NT 283. The position of the man's right arm was changed; originally it had been resting on the left lower arm of the woman.

*72 Liebespaar, stehend, *1904*

Charcoal on heavy white Ingres paper with watermark (ICA France), 63.3 × 48. On the reverse: authentication by Hans Kollwitz. Private collection, Cologne.

NT 284.

*73 Liebespaar, *1909*

Black chalk on heavy Ingres paper, 42.5 × 34.5. Signed l.l.: Kollwitz. Present whereabouts unknown.

NT 558. No longer in the collection of A. von der Becke (cf. note on ***65*). Stylistically this work is very close to the contemporaneous drawings done for the satirical magazine *Simplicissimus* (see *119–**121*).

*74 Liebespaar sich umarmend, *ca. 1910*

Charcoal on dense dark-gray paper, 63.5 × 49. Unsigned. Private collection, Cologne.

NT 560. Timm finds here and in the following drawing **75* "unmistakable suggestions of self-portraiture" (B 6. p. 298).

*75 Liebespaar, sich aneinanderschmiegend, *ca. 1910*

Charcoal, ca. 45 × 45. Unsigned. Present whereabouts unknown.

NT 559. Timm sees in the style and theme a close connection with the motif "mother and dead son" (cf. NT 592) that occupied Kollwitz's attention at about the same time. The execution of the lips and nose, however, convinces the present editor that this is rather a variant on the lovers theme as seen in **73* and **74*. (Cf. also the "secreta" of the same period, **30*, **31*, and **32*.

*76 Lachende Frau, *1901*

Pencil on yellow-brown pasteboard with white highlights, 45 × 29.4. Signed l.r.: Kollwitz. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

NT 186. Study for the figure of the laughing woman in *77, Hamburg Tavern* (Kl 57 as a lithograph; and Kl 58 as a soft-ground etching with sandpaper and some drypoint work), and for which there are two additional, well-known preliminary drawings (NT 184 and 185). On the back an applied label: "Ausstellung 1903 Berliner Secession" ("Exhibited at the 1903 Berlin Secession")

77 Hamburger Kneipe, *1901*

Lithograph in two colors, 24.4 × 28.6. Signed l.r.: Kollwitz. SMPK, Kupferstichkabinett Berlin.

Kl 57. Printed from a black stone (chalk) with a gray tint stone with scraped areas. According to Klipstein, a rejected work (?); cf. Kl 58, work of same title, soft-ground etching with sandpaper and drypoint, in three states.

78 Mann hinter einem Tisch stehend, *1895*

Colored chalk, pen and brush with tusche and water colors, 16.6 × 15.4. Signed u.r.: Kollwitz. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

NT 119. Title here includes the words: ". . . *auf dem eine Kerze brennt.*" (". . . *on Which a Candle is Burning*"). Color study for the etching *Poverty, II, *80* (Kl 26). On the reverse is a small study of a girl's head, in pen and tusche.

*79 Sitzende, *ca. 1894*

Charcoal, 47 × 25. signed l.r.: Käthe Kollwitz. Käthe Kollwitz Museum, West Berlin.

Not in NT. Cf. NT 113, *Sitzende Frau mit Säugling im Schoss* (*Seated Woman with Infant in Her Lap*). Timm considers this drawing as a possible preliminary study for the lefthand part of the etching *Downtrodden* (Kl 48 of 1900). A careful comparison, however, would rather suggest a close connection with *A Weavers' Rebellion* cycle. Cf. *81* (*Poverty, I*, Kl 31, of 1895–1896).

*80 Not, II, *1895*

Etching and aquatint, 29.5 × 40.3. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 26 II. Rejected as Plate I of *A Weavers' Rebellion* cycle. Cf. the preliminary sketch *78, Man Standing Behind a Table,* of the same year.

81 Not, I, *ca. 1896*

Etching, sand-ground aquatint, worked by hand, white highlights, 28.6 × 22.8. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 311. Rejected as third plate of *A Weavers' Rebellion* cycle; three states of this print are documented. The first state, here illustrated, was worked over with green chalks, highlights added in white. Cf. **79*.

82 Gretchen, *1899*

Lithograph, 25.9 × 21.2. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 42. Printed in black-green on Japan paper. Cf. *83*.

83 Gretchen, III, *1899*

Etching, 26.5 × 20.9. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 43 III. Printed in black-green. Cf. *82*.

84 Frau an der Wiege, II, *1897*

Sand-ground etching worked over with green and yellow chalk, 27.6 × 14.5. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 138 II. Printed in black-green and, prior to the third state, reworked by hand in the upper part of the clothing and in the area in front of the face. There is an impression in Berlin printed in blue on Japan paper, signed and dated: K. Kollwitz 97.

85 Betendes Mädchen, IIa, *1892*

Etching (with needle) and aquatint, 19.4 × 14.8. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 11 IIa. Printed in gray-blue on Japan paper without the Felsing signature. The first state was underlaid with a gray-blue tint plate (before the damage to the plate resulting in scratches from shoulder to elbow).

*86 Kniende vor weiblicher Gottheit, *ca. 1889*

Pen and brush in black tusche on laid paper, 48 × 30.5. Unsigned. SMPK, Nationalgalerie Berlin (on loan from a private collection).

NT 16. Reverse of NT 15; work of symbolic representation which, according to Timm, might refer to the closing scene of *Faust I*, in which Gretchen, awaiting her punishment for infanticide, kneels before the Virgin Mary (B 6, p.178). Cf. also another symbolic female figure in the etchings *88* and *89* (*Uprising I, III*) of 1899.

87 Aufruhr, *1899*

Pencil, pen and brush with tusche, gouache on brownish paper, with a pasted-over area at the center, 36.1 × 28.9. Unsigned. Staatliche Kunstsammlungen der DDR, Sammlung der Zeichnungen, Berlin.

NT 156. Reverse-image study for *88* and *89* of the same year.

88 Aufruhr, I, *1899*

Etching, with red wash done by hand, 29.5 × 31.7. Unsigned, SMPK, Kupferstichkabinett Berlin.

Kl 44 I. The red tints taken over, but much toned down, from the sketch *87*. By the fourth state the color is completely eliminated. Cf. third state, *89*.

89 Aufruhr, III, *1899*

Etching in two colors, 29.5 × 31.7. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 44 III. Printed from a black key plate and a red tint plate. Cf. remarks at *88*.

*90 Die Schwarze Anna, *1903*

Charcoal on gray-yellow cardboard, 51.3 x 38. Signed l.r.: K. Kollwitz. Kunsthalle, Bremen.

NT 193. Study of *Black Anna* for the etching *Outbreak, IX (*91)* and the related sketches at NT 187–194.

*91 Losbruch, IX, *1903*

Soft-ground etching with lift-ground aquatint with two distinct fabrics and Ziegler transfer paper (cf. the hand-written annotations about Kl 87 at the SMPK, Kupferstichkabinett Berlin), 50.7 × 59.2. Signed l.r. in the plate (engraved): Druck von [printed by] O. Felsing, Berlin 1921. SMPK, Kupferstichkabinett Berlin.

Kl 66. In the Kupferstichkabinett there is also an impression from the second state reworked with yellow tusche in the very areas which in the following third state, were burnished out. The reworking in color of the various states of the prints is obviously an aspect of the work-process itself and has nothing whatsoever to do with coloristic concerns in the sense that they are being considered in this study. A similar observation must also be made with regard to the large and small pin holes in the corners of impressions, often so assiduously described in auction catalogues. These were simply the result of affixing the sheets during the process of checking the various states as they were pulled, either for final approval or for reworking, and nothing more. Cf. **95, *96, 99, *105, *106, *115*.

92 Die Pflüger, *ca. 1902*

Oil sketch on pasteboard, 45.7 × 34.7. Unsigned. Akademie der Künste der DRR (Academy of Arts of the German Democratic Republic).

NT 196. Study for *Plowers and Woman, 93,* of 1902, a rejected variant for plate I of "The Peasants' War" cycle. Other oil sketches are unknown to date. That the artist attached no further significance to this study is indicated by the fact that she used this sketch as the backing for a framed picture on which she then wrote: "Käthe Kollwitz / Selbstbildnis [Self-Portrait]," crossed it out, and wrote: "Wartende [Woman Waiting]." (From the collection of Willi Nagel, who lived in Kollwitz's house in Moritzburg after her death in 1945. Cf. also the sketches for this work in NT, nos. 197, 199, 201–204, 206–209).

93 Pflugzieher und Weib, *1902*

Lithograph in two colors, 36.8 × 50.5. Signed in the stone l.l.: K. Kollwitz 02. Käthe Kollwitz Museum, West Berlin.

Kl 61. Rejected variant for plate I of *The Peasants' War* cycle. Klipstein has reversed the two states of this work. This one is the second state in which the dark-brown stone has been reworked with chalk and tusche and where the ochre tint stone exhibits a unified color on the back of the closer of the two men, the sky has been scraped, and the colored tints at the edges have been removed. In the first state, with a gray-green tint *stone*, the back of the plowman has been scraped on the tint *plate*. Impression in Kupferstichkabinett Berlin. (Note: Klipstein uses the term "Platte" [plate] not only with the various intaglio processes, e.g., etching, but also when discussing the planographic arts, e.g., lithography, where first and foremost stones are used in printing. There are, however, certain exceptions, e.g., as here in the case of a combined technique: the so-called algraph, i.e., a print pulled from an aluminum plate.

94 Die Pflüger, V, *1906*

Soft-ground etching and sand-ground aquatint with Ziegler transfer paper. 31.4 × 45.3. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 94 V. Printed from a black-inked plate on gray, rolled paper (not noted by Klipstein). The sixth and final state was accepted for plate I of *The Peasants' War* cycle. Cf. *93* and the sketches in NT, nos. 210–212.

*95 Inspiration, V, *1905*

Soft-ground etching and sand-ground aquatint with Ingres paper, 56.4 × 29.7. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 91 V. Reworked in red chalk and with highlights on the left arm and leg of the man; these changes kept in the plate in the following sixth and seventh states. Cf. note on *94*.

*96 Frau mit Sense, III, *1905*

Soft-ground etching, sand-ground aquatint, with impressed fabric, 36.7 × 19.8. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 89 III. The first state before the reduction of the plate (to 37.4 × 23.4) exists in an overpainted and retouched version from the Goedeckemeyer Collection, today at the Städelsches Kunstinstitut and Städtische Galerie Frankfurt am Main. Cf. note on **91*.

97 Bewaffnung in einem Gewölbe, *1902*

Charcoal, colored chalks, and tusche on heavy brownish paper, 43.5 to 44.8 × 33 to 30. Signed l.r.: Kollwitz. Private collection, USA (no color photo received).

NT 213. Preliminary drawing for lithograph of the same name and same year (Kl 59, *98*). Cf. also the sketches in NT, nos. 213–218.

98 Bewaffnung in einem Gewölbe, *1902*

Lithograph in three colors, 36.9 × 23.3. Signed in the stone: Kollwitz 02. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 59a. Printed from a black drawing block (in chalk) and two tinting blocks in orange and green. According to Klipstein, a rejected version of plate IV of *The Peasants' War* cycle; reprinted by Richter with a brown tinting block in an edition of 50 (1920), as "b." Cf. Kl 95 and *99*.

99 Bewaffnung in einem Gewölbe, V, *1906*

Etching, aquatint, and Ziegler transfer paper, 49.7 × 32.9. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 95 V. Printed from a two-color (black and brown) key plate and a beige tint plate or tint stone. Pulled before the final sixth version as plate 4 of the cycle *The Peasants' War*. Cf. *98* and *97*, as well as the reverse-image sketches 214–218 in NT. In 1967 a copy, reworked in colored line-drawing, of the third state was auctioned as lot no. 733, auction no. 152, Hauswedell, Hamburg. The sheet is described as having reworkings of the ascending group, grays added to the upper part of the principal wall, brown contours added to the vault at the rear, dark green on the railing, and further darkening added to the section under the railing. ". . . Several spears are added in tusche. The licking flame of the torch at the left is highlighted in yellow. On yellowish, rolled China paper." (No color photo of this impression was received.) Cf. by contrast the remark on *91.

*100 Schlafender Knabe, 1903

Black and colored chalks, white highlights, on brown pasteboard cut in three pieces and reglued, 37.6 × 53.6. Signed and dated u.r.: Käthe Kollwitz 1903. Staatliche Kunstsammlungen der DDR, Sammlung der Ziechnungen, Berlin (East).

NT 257. Sketch for *Burial,* *101, 1905, NT 253. Cf. also 102.

*101 Begräbnis, 1905

Charcoal with highlights in white and yellow, on cardboard, 42 × 39. Present whereabouts unknown.

NT 253. Study for *The Peasants' War* cycle; done perhaps as early as 1903. Cf. NT 252 and 254, and *100 and 102. In 1954 this piece went to Curt Valentin in New York; he died the same year and his collection is in the archives of the Museum of Modern Art. To date there has been no answer to our inquiry there.

102 Schlafender Knabe und Kopfstudie, 1903

Charcoal, black ink (brush), and pastels in white, green, and yellow on brown drawing board, 50—50.9 × 60.9—63.5. Signed l.r.: Kollwitz. Staatsgalerie Stuttgart.

Kl 256. Study for *101, Burial of 1905(1903?) (NT 252 and 253.) Cf. also *100 and a similar sheet at NT 255.

**103 Vergewaltigt, VI, 1907

Soft-ground etching, with lift-ground aquatint, sandpaper, and tracing by the Durchdruck technique, here with Ziegler transfer paper, 30.8 × 52.8. Unsigned, later dated in the plate: 1921. Collection of Michael Venedey, Berlin.

Kl 97 VIa. Printed in reddish brown. Also documented in Klipstein as VIb, an impression in green-black. Cf. also 417–423 in NT.

104 Schlachtfeld (Skizze zu 107), 1907

Black chalk with white highlights and yellow dots in the lantern, on gray Ingres paper, 42 × 36. Signed l.r.: Kollwitz. Käthe Kollwitz Museum, Berlin.

NT 412. Sketch for plate 6 of *The Peasants' War* cycle of the same year (Kl 96, 107), but in vertical format rather than in the horizontal format of the print. Cf. also sketches 408–415 in NT.

*105 Die Gefangenen, I, 1908

Sand-ground etching reworked with brown tusche; certain sections pasted over, 32.7 × 42.3. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 98 I. The child and the figure in the right foreground are on glued-over pieces and reworked in pencil and pen with black tusche. These areas were then later burnished out and reworked. Cf. note on *91 and the fifth state of the print. (*106).

*106 Die Gefangenen, V, 1908

Soft-ground etching with sandpaper and impressed fabric and with Ziegler transfer paper, 32.7 × 42.3. Unsigned. Collection of Michael Venedey, Berlin.

Kl 98 V. Final state of plate 7 *The Peasants' War* cycle. A comparison with the first state (*105) shows clearly the four steps in the progress toward this ultimate version. Cf. also note on *91 and the sketches 425–442 in NT.

107 Schlachtfeld, IX, 1907

Soft-ground etching and sand-ground aquatint (?) with Ziegler transfer paper, on Ingres paper, 41.2 × 52.9. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Dresden.

Kl 96 IX. Final version of plate 6 of *The Peasants' War* cycle on engraving paper with a black-green (and in places green-yellow) tint plate. The impressions of this and of the tenth state vary enormously in the tonal values of the colors. This impression is one of the clearest and richest of them all. Cf. in this connection the notes at *43 and at 104.

*108 Frau mit totem Kind, 1903

Charcoal and black chalk, yellow highlights, on brown paper, 47.6 × 69.8. Signed l.r.: Käthe Kollwitz. Private collection, Berlin.

NT 231. Reverse-image study for *Pietà* of the same year. Cf. the following works: *109, 110, 111, 112 as well as *113 and **114 and the sketches 232, 233, and 235–251 in NT.

*109 Toter Knabe von einer Hand gestütz, 1903

Black chalk with white highlights, on greenish paper, 42.4 × 64. Unsigned. Staatliche Kunstsammlungen der DDR, Sammlung der Zeichnungen.

Nt 245. Study for the etchings *113, **114, (*Woman with Dead Child, I* and *IV*) of the same year (Kl 72).

110 Pietà, 1903

Brown, blue, and green pastel crayons, 47.7 × 58. Signed and dated l.r.: K. Kollwitz 03. R. Bollag Collection, Zurich.

Nt 234. Here called *Frau mit totem Kind* (*Woman with Dead Child*). Reverse-image preliminary drawing for the lithographs 111 and 112. *Pietà III and I* of 1903 (Kl 70). Also printed in facsimile as plate 22 in the Richter portfolio but without the signature that was later added to the original drawing. For technical reasons the drawing cannot be reproduced here in color. Its colors, however, are essentially those of the *Pietà, I* lithograph (112). It is reproduced as no. 152 in the 1917 Paul Cassirer catalogue (D 1).

111 Pietà, III, 1903

Lithograph in two colors, 45.3 × 61.3. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 70 III. Printed from a brown stone with a blackish-blue tint stone on heavy dark-gray paper. Cf. notes and references at *108 and 112 (hand-colored impression).

112 Pietà, I, 1903

Lithograph, colored by hand, 45.3 × 61.3. Unsigned. Staatliche Kunstsammlungen der DDR, Kupferstichkabinett Berlin (East).

Kl 70 I. Printed from a brown stone and colored by hand with pastels, Cf. state 3 of 111 and the reverse-image peliminary drawing 110.

*113 Frau mit totem Kind, I, 1903

Etching (by the Durchdruck method) on Ingres paper, overpainted, 42.5 × 48.6. Signed l.r.: Käthe Kollwitz. Käthe Kollwitz Museum, Berlin.

Kl 72 I. Printed from the tint stone only, on chamois-colored Japan paper, with scraped highlights. Cf. the preliminary drawing *109 and the sketches NT 239–244.

**114 Frau mit totem Kind, IV, 1903

Etching and Durchdruck on Ingres paper, overpainted, 42.5 × 48.6. Signed l.r.: Käthe Kollwitz. Present whereabouts unknown.

Kl 72 IV. Corrected and reworked with lead pencil, yellow and black lithographic crayons, and brush with brown and opaque white inks; the background totally overpainted in green, gray, pink, and gold. Printed on light Japan paper, with a minor fold at the left. The corrections were incorporated in the next, (fifth) state. This impression, from the Schocken collection, was lot no. 708 in catalogue no. 152 at Hauswedell's auction sale, 1967, Hamburg; another description of this print can be found in stock catalogue no. 50 (item no. 21) of C. G. Börner, Düsseldorf, 1968. In both accounts this work is described as being quite extraordinary in the amount of reworking and overpainting the artist did on it, giving "this impression the character of a unique and completely realized work of art." Klipstein mentions a further impression of the same state in the British Museum, London; however, we were unable to obtain a color photograph of it before the editorial deadline. It is described as an impression with a golden-yellow overprinting from the tint block (?) for the background color. There is also a similar impression in the Heinrich Becker collection, Bielefeld (mentioned in the letter of the artist to Dr. Becker, A 8, text p.3, illus. 1. All ten states of this work are known to exist in many variants; a complete assemblage of original impressions of all of them would be an impressive achievement in the field of graphic art research. The overpainting in gold (cf. the impression in the British Museum) is possibly connected with Kollwitz's intention of working toward plasticity of the motif, i.e., by setting it on a reflective surface.

*115 Mutter und toter Sohn, II, 1903

Soft-ground etching, 22.8 × 34.4. Unsigned, SMPK, Kupferstichkabinett Berlin.

Kl 71 II. An impression reworked to change the child's head from full-face to profile. This change, however, was not carried out in the plate. Cf. note on *91.

*116 Mutter am Bett des toten Kindes, II, 1911

Soft-ground etching, overpainted, 21.9 × 26.8. Signed l.r.: Kollwitz. Käthe Kollwitz Museum, Berlin.

Kl 117 II. Reworked with brush and brown tusche and with chalks. Printed in brown-black; cf. note on *91. Rejected work on the theme of "Death"; see Kl 113–118 and the greenish-black and blue-black charcoal drawing for *Frau mit totem Kind auf den Knien* (*Woman with Dead Child on Her Knees*) (Kl 115, likewise rejected), NT 651. See also the studies for the etching, illustrated in NT, 652–655.

*117 Poster "Für Gross Berlin," II, 1912

Lithograph in two colors (with the height of the standing figure 57.9 from top of head to sole of right foot). Signed in the stone: Kollwitz. SMPK, Kunstbibliothek, Sammlung der Plakate (Poster Collection).

Kl 119 II. Cf. studies 698–702 in NT for the figures at left. The text is different in the first state and is printed all in black. The products of Kollwitz's commercial or applied art done in conjunction with color typography or with motifs in colors other than black (as we have reproduced them here) are, to be sure, generally unfamiliar; yet they cannot really be counted as belonging to the work in color. E.g., poster *118, *Warning! Be Careful on the Job!* (a dark-green impression); *127, *Vienna Is Dying! Save Her Children!* (text in red); or the familiar poster for the exhibition of German cottage industries (Kl 193, not reproduced here, in red-brown, 1905 or 1906).

*118 Poster "Eine Mahnung zur Vorsicht bei der Arbeit", ca. 1924

Lithograph after a charcoal drawing, 41 × 45. Signed, in the original drawing, l.r.: Kollwitz. Staatliche Kunstsammlung der DDR, Kupferstichkabinett Berlin (East).

NT 1044. Photomechanically transferred onto thin commercial poster paper in dark green; cf. preliminary drawing 1043 in NT, called here *Kniende Frau neben einem verunglückten Arbeiter, der rücklings am Boden liegt (Woman Kneeling Beside a Hurt Workman Who Lies Face Up on the Floor)*. Printed on the poster in letterpress: "Herausgegeben von der Reichsarbeitsverwaltung, Berlin / Gedruckt in der Reichsdruckerei / R.A.V. Nr. 19" ("Published by the National Employment Administration / Printed at the National Printing Office / R.A.V. No. 19"), a number of copies autographed by the artist. See also *43 and *117.

119 Wärmehalle, ca. 1909

Black chalk, tusche with pen and brush, and sepia; on olive-green paper with a white ground, 47 × 43.2. Signed l.r.: Kollwitz. Private collection, USA.

NT 469. The original proofsheet for the unusually colorful illustration in *Simplicissimus*, 1 Mar. 1909 (vol.13, p.814), entitled *Misstrauen (Mistrust)* and with the text: "Verflucht, is' das 'ne Kälte! Man könnte meinen, der liebe Gott wär' Aktionär von'n Kohlenbergwerk" ("Damn it all, it sure's cold. You'd almost think the dear Lord owned stock in a coal mine"). Cf. the study *Der Suppenesser* (*The Soup Eater*) (NT 470 and elsewhere for other possible studies).

120 Weihnacht, 1909

Charcoal and brown chalk on laid Ingres paper, 56.8 x 44.6. Signed l.r.: Käthe Kollwitz. Käthe Kollwitz Museum, Berlin.

NT 503. Study for plate 6 of the cycle *Scenes of Poverty*, published in *Simplicissimus* 24 Jan. 1910 (vol.24, p.747). The drawing as printed was executed in charcoal (61.5 × 40.5, with monogram l.r.: K, NT 502).

**121 An der Kneipentür, 1909

Charcoal and color chalks on dark brown-gray paper, 44.3 × 36.2 and 65.2 × 46.8. Signed l.r.: Käthe Kollwitz. Present whereabouts unknown.

NT 473. Here called *An der Tür der Kneipe (At the Door of the Tavern)* 1908–1909. Study for plate 2 of the cycle *Scenes of Poverty*, published in *Simplicissimus* 15 Nov. 1909 (vol.14, p.551) and reproduced there after the drawing NT 471. Cf. also the study, likewise in color chalk, NT 472 (where it is illustrated), whose whereabouts is also unknown. The collection named in NT as that of Dr. Walter Lindauer cannot be located. The illus. here is taken from the Schoken collection, Hauswedell catalogue 152, lot no. 913, which describes the light coming from the door as being rendered in orange chalk and the window, through which the boy is peering, in yellow and orange chalk. The previous owner is presumably now deceased (G. Brauer, Amsterdam. It is possible that the work is still among the objects in his estate; it had once been an exhibit in Brauer's rather eccentric "Travelling Museum.")

122 Märzfriedhof, 1913

Lithograph in two colors, here in the second state, 46 × 36. Unsigned. SMPK, Kupferstichkabinett Berlin.

Kl 124. Printed on white Ingres Velin paper from a black stone in chalk with a red tint stone. According to Klipstein there exist no more than six to eight impressions. Cf. the first state (Kl 123) and the third state (Kl 125) with the inscription in the bottom margin, "18 Maerz / für die Mitglieder der freien Volksbühne" ("March 18 / for the Members of the Free People's Theater"). As in the color version of the Liebknecht drawing of 1919, the color has been added here for its symbolic overtones (**121). Käthe Kollwitz had visited the cemetery of the victims of the 1848 Revolution in Berlin Friedrichshain for the first time in 1885 with her brother Conrad. The artist Adolf Menzel had documented, in an earlier painting, the lying-in-state of the 190 fallen barricade-fighters. Kollwitz often joined the Berlin workers in their annual commemoration of the "Märzgefallene." "The long line of laborers marched past the graves in slow formation from morning until evening. . . . Before the War, the 18th of March was a day which the entire red working community celebrated in a spirit of solidarity." (C 45, p.106, taken from _Das neue Kollwitz-Werk,_ 1933.) Cf. also the preliminary drawings for this lithograph, NT 708 (black chalk and sanguine), 709 and 710, 711 (with a color wash), 712, and 713.

_123_ Karl Liebknecht auf dem Totenbett, _1919_

Black, red, and green chalk, presumably ca. 30 × 40. Signed l.r.: Käthe Kollwitz (at bottom center: Karl Liebknecht). Gordon Fox collection, Montreal.

NT 769. Here called: _Kopf Karl Liebknechts auf dem Totenbett_ (_Head of Karl Liebknecht on His Deathbed._) The present illus. is reproduced from K. Radek, _Rosa Luxemburg, Karl Liebknecht, Leo Jogiches,_ Hamburg, 1921 (copy in SMPK, Geheimes Staatsarchiv, Berlin), since a color photograph of the original was not received in time for reproduction here. The drawing (described in NT, 768) of the dead man in left profile, now the Märkisches Museum, East Berlin, is in black chalk only, and the description in NT of "flowers, red tulips and lilies-of-the-valley, around the brow," results from a confusion with the sheet described here or possibly comes from a passage in the artist's diary for 25 Jan. 1919, "Today Karl Liebknecht was buried, together with the 38 others who were also executed. I had received permission to make a drawing of him and went early to the mortuary. There, in the morgue, his body was on display among the coffins of the others. Red flowers had been placed around his bullet-riddled forehead; his expression was proud, his mouth slightly opened and painfully distorted. A look of astonishment was on his face. His hands were folded one over the other on his stomach; a few red flowers lay on his white shirt. There were others there whom I did not know. Karl, Hans, and Stan had come with me. Stan also did a drawing. I took mine home with me where I tried to make a better drawing from them, one that would bring everything together" A 8, p.192. Cf. also the remark on _122_ and the numerous studies for the memorial print commissioned by the family of the murdered man (NT 766–790; see also Kl 137–139).

_*124_ Die Freiwilligen, _1920_

Charcoal on laid Ingres paper, 45 × 60. Signed and dated l.r.: Käthe Kollwitz/1920. Käthe Kollwitz Museum, Berlin.

NT 851. Study for plate 2 of the cycle _Krieg_ (_War_). As in the case of many other charcoal drawings, this work—because of its painterly stylistic elements and its color ground—gives the strong impression of having been done in color. Often the effect results from the gradations in tonal value that have developed on the aging, light- or fixative-burned, and progressively browning paper. The actual use of colors after 1909–1910 is a rare exception to the rule. Cf. _122_ and _123,_ and _128_ and _129,_ as well as the comments about the paper used for the studies on this same theme: NT 849, 850.

_*125_ Das Opfer, _1922_

Tusche with brush, white highlights, on grayish yellow paper, 48.5 × 46.5. Signed l.r.: Käthe Kollwitz. Käthe Kollwitz Museum, Berlin.

Nt 956. Study for plate 1 of the cycle _War._ Proofs highlighted in white of various later states of the woodcut are also known, e.g., a highlighted proof of the eighth state of this same plate 1 (Kl 177) from the Schocken collection (Hauswedell catalogue 152, lot no. 836, Hamburg, 1967).

_*126_ Selbstbildnis nach halbrechts, _1924_

Tusche with brush, white highlights, on black paper, 25.5 × 23.5. Signed l.r. beneath the chin: Käthe Kollwitz. Museum der Bildenden Künste, Leipzig (GDR).

NT 528. Here the work is dated ca. 1909, and said to be a self-portrait in the context of _**23_ (the reverse-image—i.e., counterproof—self-portrait of 1906–1912, whose present location is unknown). However, this undated sheet reveals technical and stylistic similarities with the two self-portraits _128_ and _129_ of 1924, which Timm considers to be studies for the two woodcut self-portraits of the same year (Kl 201 and 202). Furthermore, a comparison of the woodcut (Kl 201) with this study shows a direct connection between the two and justifies a new dating for the latter, especially when one takes into account the shading of the hair, brow, nose and upper lip.

*127 Poster "Wien stirbt! Rettet seine Kinder!" II, _1920_

Lithograph, 92.5/30 × 56/65. Signed l.l.: Kollwitz. Käthe Kollwitz Museum, Cologne.

Kl 143 II. Black stone for the drawing and red stone for the inscription. Lower right: "Druck [Printed by]: H. Birkholz Berlin W. 35." Cf. also the reuse of the motif as plate 2 of the cycle _Proletariat_ with the title _Hunger,_ 1923 (Kl 207) and the 1922 preliminary drawing for the same, NT 954. See also _*117._

_128_ Selbstbildnis im Profil nach links, _1924_

Opaque white ink with pen, with a partial black wash, on dark green paper, image: 25 × 19, sheet: 25.8 × 47.5. Signed l.r.: Käthe Kollwitz. Private collection, FRG.

NT 1001. Study for the woodcut self-portrait of 1924 (Kl 202). Cf. _*126_ and _129._

_129_ Selbstbildnis, _1924_

Opaque white ink with pen, dark tusche, and black and white chalk on dark green-tinted paper, 22.5 × 47.5 (trimmed at upper edge). Signed l.r.: Käthe Kollwitz. Private collection, FRG.

Nt 1002. Study for the 1924 woodcut (Kl 202). See notes on _128_ and _*126._

_*130, *131, *132._ (Käthe Kollwitz Drawing), _1925_

Three outtakes from the film _Schaffende Hände_ (_Creative Hands_) by Hans Cürlis. Evidently because of a problem with lighting, the scenes were filmed at a window and on the balcony of the house at 25 Weissenburger Strasse. In _*132_ can be seen the drawing _Mutter mit Kind auf dem Rücken (Mother Carrying a Child on Her Back)_ of 1925 (NT 1018). Cf. _10._

_**133_ (Photograph of Artist's Father), Carl Heinrich Schmidt

The 1890 oil portrait of this man painted by his daughter Käthe Schmidt is now thought to be a lost work. This photograph is erroneously identified as a picture of Julius Rapp in C 26.

_**134_ Portrait des Bruders, Conrad Schmidt, _ca. 1885,_ (from a 1932 photograph)

Cf. also the paintings 2–5. Source: C 47.

_135_ Ex-Libris Hans Kollwitz, II, _1908_

Etching and aquatint, 12.9 × 7.6. Signed l.r.: Käthe Kollwitz. Richard A. Simms Collection, Harbor City, California.

Kl 99 II. There is no mention in Klipstein of a color impression like this one, with the blue of the aquatint in the sea and on the body and right wing. In the Käthe Kollwitz Museum in Cologne there is an orange-brown impression.

PICTURE SOURCES

Alice Adam, Alice Adam Ltd, Chicago: _12, 48._ Akademie der Künste der DDR: _92._ Mr. and Mrs. Bert van Bork Collection, Evanston, Illinois: _*69._ Mrs. Gogi Grant, Los Angeles: _55._ Elefanten Press Archiv, West Berlin: _*62, *90, *91, *95, *96, *132._ Käthe Kollwitz Museum/Galerie Pels-Leusden, West Berlin: _13, *16, *79, 93, 104, *113, *116, 120, *124, *125._ Käthe Kollwitz Museum, Cologne, FRG (with the sponsorship of the Kreissparkasse Köln): _*30, 49, *127, *130, *131, **133._ Käthe Kollwitz Museum, Cologne, FRG (on loan from private collections): _6, 7, 37._ Alexandra von dem Knesebeck, Göttingen, FRG: _**134._ Märkisches Museum, East Berlin: _*46, *70._ Museum der Bildenden Künste, Leipzig, GDR: _*126._ Petteys Collection, Sterling, Colorado; _11._ Private Collection, West Berlin: _1, 10, *15, *31, *32, *71, *108._ Private Collection, FRG: _4, 63, 128, 129._ Private Collection, Hamburg, FRG: _5, 66._ Private Collection, Cologne, FRG: _2, *72, *74._ Private Collection, USA: _67._ Private Collection, USA (The Galerie St. Etienne, NYC): _97, 119._ Private Collection, Zurich, Switzerland: 110. Richard A. Simms Collection, Harbor City, California: _27, 135._ Sprengel Museum, Hannover, FRG: _68._ Staatliche Kunstsammlungen der DDR (State Art Collections of the German Democratic Republic, East Berlin): _112, *118._ Altes Museum, East Berlin: _87, *100, *109._ Kupferstichkabinett (Print Room); Albertinum, Dresden: _8, 9, 25, 33, **34, 35, 42, *43, 61, *76, 78, 82, 84, 85, 98, 107._ Staatliche Museen Preussischer Kulturbesitz (The State Museums of Prussian Culture—SMPK), West Berlin (The Privy State Archives): _123; (Print Room): 17, 18, 19, 20, *21, *22, *28, *29, **36, 38, *39, *44, 45, *50, *51, *52, *53, *54, 56, *57, *59, 77, 80, 81, 83, 88, 89, 94, 99, *105, 111, *115, 122._ Kunstbibliothek, Plakatsammlungen: _*117._ Nationalgalerie (on loan from a private collection): _3, *86._ Staatliche Graphische Sammlung (State Collection of the Graphic Arts), Munich, FRG: _*47._ Staatsgalerie, Stuttgart, FRG: _14, 26, 102._ Michael Venedey Collection, West Berlin: _**103, *106._ Private Collection, Bonn: _60._ Present owners unknown: _*73, *75, *101._

PHOTOGRAPHS

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ABBREVIATIONS

Kl	Klipstein. The number following Kl refers to the entry in the catalogue raisonné of the graphic works (B 4, see below).
NT	Nagel/Timm. The number following NT refers to the entry in the catalogue raisonné of the drawing (B 6, see below).
B 6	This type of abbreviation, followed by a page or illustration reference, corresponds to the chronologically arranged bibliography on p. 112, as follows: A = Autobiographical Sources. B = Catalogues Raisonnés. C = Monographs and Articles. D = Exhibition Catalogues. E = Other Sources.
*	Illustration numbers with single asterisks preceding them designate works reproduced and annotated for reference purposes and purposes of comparison to color works only. They belong in a very limited sense or not at all to the category of "works in color." (They include sketches and studies, prints in various states, plates in print cycles, etc.) Some are reproduced in color here to show the coloristic effects Kollwitz achieved in black and white.
**	Illustration numbers with two asterisks designate lost works which are presumed extant and are being sought by the author. In every case they refer to works in color.
_VI_	Italicized Roman numerals refer to the list of paintings on p.103.

All measurements are given in centimeters with height before width. The printed sequence of illustrations was determined in part by technical considerations, but every attempt was made to adhere to a chronological sequence within each thematic category.

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5. *Aus meinem Leben,* Munich, 1958.

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Born in Königsberg, Germany, in 1867, Käthe Kollwitz is internationally celebrated for her masterful and moving portrayals of universal themes. Her graphics, posters, and drawings, like her works in color, are filled with human and social concern for the victims of poverty and war, a concern she also expressed in political activism against the Nazi regime. In 1933 the fascist government stripped her of her membership in the Prussian Academy of Arts and removed her from her post as director of the Academy's master classes for graphic art. She died in 1945, just days before the end of World War II.

Tom Fecht was born in West Germany in 1952, and studied art history in Berlin. In 1972 he founded Elefanten Press and Galleries; in 1981 the press published *Käthe Kollwitz: Graphics, Prints, and Drawings*. He has taught statistics in Berlin, and is an exhibition curator, an editor, and the author of several publications in the fields of technical and cultural history, art, and satire.

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